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THE INLAND ARCHITECT AND NEWS RECORD

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Twenty-sixth Annual Convention A. I. A. The Secretary of the American Institute of Architects announces that the annual convention will be held in Chicago on October 18, 19, 20, this date having been fixed upon so that architects attending may participate in the dedicatory ceremonies of the Columbian Exposition, which occur on October 21. The following preliminary circular has just been issued:

AMERICAN INSTITUTE OF ARCHITECTS.
OFFICE OF THE SECRETARY, 1600 AUDITORIUM TOWER, }
CHICAGO, August 9, 1892. }
DEAR SIR,—In view of the fact that the Board of Directors was ordered by the last convention of the Institute to submit all papers and propositions which are to be brought to the notice of the next convention, into the hands of the Fellows of the Institute, at least two weeks before the opening of the convention, you are respectfully requested to transmit to the undersigned anything which you wish to present to the next convention, so that it may be submitted at as early a date as possible to a meeting of the Executive Committee.
You are further requested to send me, as soon as possible, the applications of all persons whom you wish to present as candidates for Fellowship in the Institute, so that their cases may be passed upon immediately, and long enough before the date of the next convention, that all newly elected Fellows can be embraced in any arrangements which it may be found possible to make for the participation of the Institute in the opening festivities of the Columbian Exposition.
DANKMAR ADLER, Secretary.

Since this circular was issued the above date has been decided upon by the executive committee, and Mr. D. H. Burnham has in a general way stated that special invitations will be issued to visiting architects to attend the dedicatory ceremonies, and that arrangements will be made by which the buildings may be inspected. There is little of special importance to come before the convention this year and the business will be despatched with as little delay as possible, so that the members may have ample opportunity for not only the thorough inspection of the World's Fair buildings, but the recent buildings, the number and growth of which has been greater the past year than ever before in the history of the city. It is probable that no special rates will be asked of the railroads, as the general excursion rate during that week will in all probability be lower than any special rate that could be secured. Attention is called to the resolution passed a year ago calling upon the chairmen of committees and everyone who has matter to bring before the convention to place it in the secretary's hands, type-written in duplicate, at least two weeks before the date of the convention; this will largely facilitate the work of the convention. No greater inducement was ever placed before architects than the present condition of building in Chicago to urge their attendance, and it is expected that every member will make a special effort to be present.

Progress of Columbian Exposition Work. In noting the rapid progress made in the construction of buildings for the World's Columbian Exposition, we have said little regarding the organization which has made the rapid growth possible. It is not customary to inordinately praise the architect, but in this connection history will record that the greatest feature of this world's exposition of all lines of human progress was the remarkable work done by the Chief of Construction, and those whom he selected to aid him in carrying it out. It is all the more necessary at this time to give publicity to the inner working of the construction office, inasmuch as a great daily recently attacked Mr. Burnham's methods, criticising his course on the ground of needless expenditure. Nothing was said regarding the results accom-

plished, leaving the inference that they were in effect subject to condemnation. These results are so stupendous and so successful that Mr. Burnham's greatest admirers are surprised by his marvelous capacity as an organizer and administrator. The architects of the main buildings are the leaders in their profession in the country, and with the exception of the government building, all exhibit, though each in a different manner, the architectural progress of the country. At the time of commencement, a year and a half ago, it was the opinion of all of these architects that the task before the Chief of Construction was one of the most difficult which had ever confronted an architect. The work has been accomplished, and in a manner which, in view of all the surrounding difficulties, is almost miraculous, and which will be a lasting credit to the nation, the city, and the skill, energy and ability of the Chief of Construction. The task which confronted Mr. Burnham was to accomplish results, and he has accomplished them. He could not do the work all by himself, and the organization of a staff of assistants with energy and skill commensurate with the work was in itself most difficult. It is easy to find men who will serve for \$10 to \$20 a week, but when men are required for positions where the architect is willing to pay as high as \$15 per day it is almost impossible to find them, and the wonder is that so many high-grade men were secured for the World's Fair work at any price. It speaks well for Mr. Burnham's knowledge of human nature, and his influence over professional men, that he has been able to organize such a staff of experts as he has brought together, and which a reporter for a daily paper thought might have been hired for \$50 or \$75 a month. The question seems to be, are those employed at high salaries competent to do the work and can the services of equally capable men be secured at lower salaries? We make no rash promise when we engage to place every expert and superintendent now upon the staff of the Chief of Construction with architects in private practice, directly they are released by Mr. Burnham, at a much larger salary in every case than is now paid them. There has been a constant demand for the services of some of these men, and several could at once engage at twice the salary paid by the exposition; but their loyalty to their chief holds them to their work until it is finished. Let the Chief of Construction be condemned if the work of his staff is not efficient; but it should always be remembered that this work is done by specialists of whom there are not many of high grade in the country, and that many of the best of these have found lucrative and permanent employment elsewhere, and that it was only with difficulty and by offering large inducements that men of sufficient ability were induced to devote their services to the exposition buildings. The Chief of Construction sleeps at the grounds at least five nights in the week. He sees his superintendents by seven o'clock in the morning, and it is near midnight before the last business of the day is finished. Every one knows what his private practice is and can estimate how much time he can give to looking after his personal interests. He is giving services to the country and the world such as no architect has ever done before, and in his firm, persevering, yet unassuming way, is making a name not for himself alone, but for the profession, which will place American architects in the front rank of those of the world and make their achievements the wonder of the century.

**State
Legislation
for a
Legal Status.**

It is hoped that at the next meeting of the Institute a full report will be made by the New York State Chapter upon the recent attempt to pass a registration bill, and the main points from which opposition is liable to come and the methods employed to counteract them. Then the matter should be taken up by the convention and a definite plan of action outlined to be followed by the Chapters in the different states during the year. A bill such as is likely to meet with general approval when placed before legislators and still have as many of the points accepted as correct by the profession, should be formulated and generally agreed upon. When the matter of registration was first taken up by the Western Association a model bill was formulated, but this does not seem to be as wise a plan as to adopt a form that experience has shown is liable to pass, and trust to future amendments to make the status what it should be. There is no real advancement, professionally, possible until the profession has a legal standing, any more than its reputation can be raised above that of the majority of its humblest practitioners. Aside from the grammatical sins of those who, in the name of architecture, blot our fairest street fronts with erratic, unrestful creations, there is the danger from the unskilled practitioner that is ever with us and for whose mistakes the entire profession must suffer. Let the matter of state legislation in favor of a professional status be the main work of the convention of 1892.

**Ohio Chapter
on Local
and State
Relationship.**

The seventh annual convention of the Ohio Chapter of the American Institute of Architects met at Columbus, August 18 and 19. It was the largest attended and transacted a larger amount of business than any of this Association's conventions of recent date. The principal matter discussed was the relation of state and local Chapters to each other and to the Institute, and the result will be proposed amendments to the constitution of the Institute which will definitely establish and define such relationship. As the matter now stands, the local and state Chapters sustain equal relationship to the Institute, and this condition is fast destroying the influence and powers of state Chapters, and it seems most important that the entire subject be discussed at the coming convention. We are strong in the belief that the constitution should be so amended as to require members of the local Chapters to come into the Institute through the state Chapters, and where but one Chapter exists in a state, that its rules should be those of a state Chapter. A strong committee should be appointed or the full board of directors directed to thoroughly revise the constitution to meet the new conditions. It has been the policy of the Institute to have as few and simple rules as possible, but the time has come when more definite direction should be given to Association government and work, and the relations of the Institute to its Chapters should be made constitutional. Since the Association of Ohio Architects was organized at Columbus, in 1886, its membership has ever been active and its work intelligent, and this latest measure, which it has appointed a committee to urge before the Institute, is the most important in its history, and has for its motive not only the regulation of difficulties which have arisen through the indefiniteness of the constitutional law of the Institute, but the necessity for prompt and effective work for the establishment of a legal status in all the states.

REMINISCENCES OF CHICAGO IN 1859, ARCHITECTURAL AND OTHERWISE.

BY P. B. WIGHT.

IN 1858 the writer never dreamed that he would live to write the history of his own times, nor does he now feel old enough to realize that anything he may say from memory can be regarded as historical. But Mr. Adler's recent reminiscences of ante-fire times set memory ajog. And when the editor of this journal said that he thought the early architectural history of Chicago was now worth recording and found that I was a '59er, he said, "tell us what you know of it." As my residence here was then of only one year's duration and did not cover much architectural experience, I hope I may be pardoned if this "memory" should be rather personal than historical.

I first saw Chicago in the dim twilight one evening in October, 1858, from the trestle of the Illinois Central railroad, and the window of a Michigan Central car. When only nineteen years of age and fresh from college after a short experience with two of New York's "old style" architects, and a practice which had comprehended the designing and superintending of one building, one of Illinois' old settlers, while visiting New York, filled my brain with visions of the "Great West" in general and Chicago in particular. He made no promises but afterward gave me the only employment of consequence that I had during that year. It was the late Josiah L. James—his partner then was George A. Springer, still living and full of youthful activity. They were real estate operators, and Mr. Springer still pins his faith and fortune to Chicago real estate. Colonel James, as he was then and always called, lived in his *suburban* home on Michigan avenue, where Seventeenth street should be, and died in the same house on the same spot in the heart of the city on Michigan *boulevard*. The curious prairie boulder which he brought to Chicago and made the central feature of his fountain, long survived him, and recently has had a resting place somewhere on Ellis avenue. The book-keeper of the firm was the late Henry C. Morey, who recently died respected by all who knew him, a shining example of what a real estate man should be.

The first buildings that I saw were what was known as "Terrace Row," then and until the great fire occupying part of the block on Michigan avenue between Van Buren and Congress streets. The residence of Jonathan Young Scammon was at the south end of the same block. Terrace Row was designed by W. W. Boyington and was then quite new. It was the only row of houses of three stories and more in the city, and was always pointed to with great pride by the people of Chicago; but it never made any special impression on me, for there were many other isolated houses of far better design. Its prominence was entirely due to the effect of massing together a number of narrow city houses, putting two higher ones on the ends and two more in the middle, and surmounting the whole with a huge wooden cornice. The effect of grouping was new to Chicago. Each house was of the vernacular pattern then prevailing in New York, with high steps in front, which was also a novelty. There was very little architectural detail about them, but they were unusually high for Chicago, some being three stories and some four stories high above the basement; and because there were few other houses in the city in rows and no others as high, looked something like a great public building when seen from the railroad, which then traversed a trestle in the lake. The block on which it stood is now the site of famous buildings, and it is remarkable that nearly the whole of it has twice been built over since the great fire, and one corner three times. The site of Terrace Row in 1872-3-4 was partly built over with dwellings. A medical college was built on the northeast corner. Mr. Scammon rebuilt his house and put up another building, where he founded the Chicago *Inter Ocean* in 1872. He also built an expensive block of stores on the southwest corner, which contributed largely to his financial ruin. A large furniture store and factory was built on the Van Buren street side. Mr. Scammon's improvements were all destroyed in the fire of July, 1874. A small hotel was then built on the southwest corner. The Auditorium now covers the entire south half of the block, and so this southwest corner has been built up for the third time since the great fire. Every other building on the block except the northwest corner and the adjoining building on Wabash avenue has been torn down, and the rest of the block is occupied by the Studebaker buildings, the Art Institute and the Athenaeum. The latter has recently been partly destroyed by fire and the Art

Institute has been sold to be transformed into a club house. This can verily be called the block of many transformations. Architecturally it is today probably more prominent than any other in the city, and may it long remain so, only with the hope that the hand of improvement may next reach the northwest corner. At the time of which I write the Wabash avenue side of this block was occupied by detached dwellings of the better class, as was nearly all of Wabash avenue as far south as Congress street. Many of these were of very tasteful design. Wabash avenue was then the principal driving street in the city and was paved with Joliet gravel, as was also Michigan avenue as far south as Twelfth street. Both were occupied entirely by dwellings, the best in the city. They were the only two streets that were high and dry in rainy weather, and Wabash avenue was shaded by handsome trees. Lake street was the only important street that was well paved, and was the only first-class street for wholesale and retail business. This extended out on the cross streets north and south for a distance of one block each way, all of which were also paved. South Water street was then what it now is, and is the only street in Chicago that has not been completely changed as to its general character and the nature of business done on it. It was paved, as was also Randolph street, but both were tributary to Lake street.

The first building that made any impression on me was the new Illinois Central station, just finished by Otto Matz, the only permanent railway building in this city. To run into that fine station on the cars gave one an excellent introduction to Chicago, and an impression which it was difficult afterward to sustain. But it is good to be let down by easy stages. For then when one emerged from the station it was to see paved streets and two good hotels. I tried the Adams house, and was satisfied with it, though I soon learned that the Richmond, farther north, was the "fashionable" hotel. It was the house that nurtured and gave experience to Tabor and Hawk,—Hawk, who has since made New York happy and satisfied with the Windsor. Even at that time the problem of "how to keep a hotel" was being studied out also by Drake at the Tremont. Pullman, then a housemover, was solving that other great problem, how to live on wheels, and McCormick was reaping the first fruits of his great inventions for reducing the cost of bread, made known to the world through the great Exposition of 1851, at London. These were but a few of the blessings to come out of this Nazareth of Chicago, which the world now acknowledges.

On leaving the hotel on the following morning, first impressions were well sustained by seeing paved streets, and blocks of five-story wholesale stores which surrounded it. The east end of Lake street was then, as it is now, a wholesale district, but all kinds of wholesale business were in one quarter. It was well built with five-story buildings looking much like those of New York, all new and clean, for the city was not large enough to have a smoky atmosphere of its own. Its population was about sixty thousand. The Joliet white limestone which had come into use but a few years before, was then the favorite material for house fronts and trimmings. It had not been used long enough to ascertain its defects and there was not smoke enough to destroy it as rapidly as it now does. It assumed a beautiful ivory tint, which reminded one of the Caen stone of France which had been introduced at New York a few years earlier, where it had been used to a limited extent for exteriors, and to a large extent for interiors.

Going west from State street then, Lake street became a retail quarter. But the buildings were generally three and four stories high and older. The Tremont House was below grade and looked old. West of La Salle street Lake street began to look shabby. But it was lively with business, until the bridge was reached, which seemed to be the most bustling part of the city, as it was then the principal road to the West Side. The river was full of activity, and more vessels were seen in the lower part than now. I remember seeing the beautiful side-wheel steamer *Lady Elgin* tied to the dock at Wells street, and some of the propeller class, which were novelties to me, with their arched hog frames and the absence of wheel houses.

Randolph street was then paved with cobble stones. It was a business street of the mixed kind. While I was here Washington street was reclaimed by being paved with the original Nicholson wooden pavement, which was then an experiment; also Clark and La Salle streets around the court house square only. It is safe to say that all streets south of this were seas of impassable mud. After two days of bright weather it rained nearly all the time for thirty days. It was the worst rainy season I have experienced in

Chicago until May, 1892. Some of the streets were temporarily fenced off, and facetious people put up signs on Clark street between Washington and Madison streets, marked "No bottom here." There was no grade to the sidewalks south of Washington street on Clark, La Salle, Wells and Franklin streets, and very little on State street; they were at several different levels and connected by steps. Frame houses were then being built south of Madison street. McVicker's theater was then new, and built of brick, where it now stands. It was quite up town; Washington street was up to grade east of Clark, and was a pleasant street with many dwellings on it, whose door yards were four feet below the sidewalk. This was the case also with many business houses, where the roadway was graded on Dearborn and State streets. State street was paved with cobble stones as far south as Monroe. It had a few high buildings and some retail stores, but its future was in doubt, and south of Madison street it was filled with small cottages, as were all the cross streets, as far as Harrison. Beyond that even they were scattering.

The North Side was a beautiful semi-rural neighborhood full of fine trees. That, with Wabash and Michigan avenue and some parts of West Washington street, were the only places where life was endurable if a man lived at home. Therefore hotel life was popular here at that time and the city was full of good hotels. It was economical, too, for all marketing was cheap, and strawberries were sold in bulk, the extravagance of putting them in baskets and boxes being then unknown. I had excellent meals at the McArdle House, on Dearborn street, between Lake and South Water, for \$3.50 per week, with prairie chicken every day in season, cooked in many ways now obsolete. I had good room and board at the Sollitt House, on Franklin street, for \$5 per week. The most elaborately fitted barroom I had ever seen was in the McArdle House. It was all in white and gold, and I remember now only that there were elaborate niches at intervals, in the front of the counter, each containing a marble (or perhaps gypsum) statuette covered in front with plate glass. The Briggs House, located where it now is, was a first-class hotel, and had finer plumbing than I had ever seen at the East. The Sherman, where it now is, and the Mattison, located where the Borden Block now is, were then second-class houses; they were "below grade." But soon afterward the Sherman was rebuilt and took the position among first-class houses that it still maintains.

Then there was only one church of any architectural prominence in the city: St. James', on the North Side, by Frank Wills, who also designed the Protestant cathedral, at Montreal, and the Martyr's Monument, in Trinity churchyard, at New York. Very much of Will's work survived the great fire, especially in the tower. But the restorations have not improved or been in harmony with the original design.

Among residences the house of William B. Ogden, on the North Side, was the most prominent. I do not know who was the architect. It was in the classic style with colonnade in front and the only building of its kind in the city. It was one of the few buildings that looked as if it had long been here and had come to stay. The Burch residence near the lower end of Michigan avenue was by Richard Upjohn, of New York, and was one of the towered villas of which he designed so many, and a good example of his work. It was built of Milwaukee brick. This was afterward sold to Mr. Ames, and was burned in the great fire. A large part of the walls stood, which I saw again in 1871. There were several stone front dwellings of the New York pattern on Michigan avenue, south of the Terrace Row, most of which are still standing, those south of Congress street having escaped the fire. They were all more or less elaborate in detail. But time has shown that the New York plan is not for this city, and the isolated dwelling of two stories and attic, with light all around, will always be the form for those who can afford to use enough ground. I think the Burch house had much influence in establishing this type in Chicago. The new residence of M. C. Stearns, on Wabash avenue, designed by Augustus Bauer, was the finest domestic building in the city. The first Portland block was then just finished and was the best business building in the city. It was then arranged for retail stores on the first story and offices above. It was owned and built by Peter Brooks, of Boston, father of Peter C. Brooks, who built it after the fire and who named it after his native city, Portland. His early investment proved to be a good one and has resulted in bringing millions of the money of his descendants to Chicago, most of which has contributed to make architects and builders busy men. This with most of the new buildings erected at this time was faced

with the white Illinois limestone. A method of working the stone prevalent was peculiar to Chicago, and evidently grew out of the facility with which it could be sawed. The stone was used in slabs four inches thick, and the joints were rusticated, or beveled not more than half an inch. This treatment was carried over the whole exterior of buildings and showed pronounced joints everywhere, which made the general absence of moldings and other details less evident. But I soon found that the slabs were as large as they could be made and most of the apparent joints were carved into the stone, each piece representing several courses in height. This destroyed the illusion.

At that time nearly every brick or stone building in the city had semi-circular arched window openings, and very few windows were treated with architraves and cornices or any projection whatever. This practice, I believe, was kept up until 1871. All rear windows were treated with segment brick arches, but segment arches were never used in fronts. The practice, being almost universal, was noticeable to one coming from New York, where nearly all windows, both front and rear, were treated with stone lintels. The exuberance of design was then manifest in Chicago only on frame buildings. The planing mills furnished all finished woodwork and the window frames in wooden buildings were set with all the exterior architectural adornments of the time, consisting of architraves and cornices elaborated with a profusion of jig-sawed work attached. Even these were always circular-headed openings above which the architraves and cornices were attached. Balloon frames were then a novelty. They were viewed with a feeling of protest on my part, but were afterward accepted as one of the evolutions of the cut nail, which was bound to supersede the wooden peg and brace, in the art of building. Brick buildings were faced with Indiana pressed brick, and tuck pointing was then invented to make them presentable to the eye for a time at least.

(To be continued.)

ARCHITECTURE AND ITS EFFECT ON INSURANCE.

BY HENRY A. GOETZ.

PERSONS who have heretofore paid no attention to the fire loss have this year become aware of the great number of fires and their financial magnitude. The fire loss for 1891 (estimated at \$130,000,000) is greater than ever before, not even excepting the year in which the Chicago Fire occurred. That these losses have proven disastrous to many companies is shown by the fact that eighty-one companies have failed or retired and fifty-one companies have quit the business by reinsurance in other companies, besides ever so many who had to use more or less of their surplus. Those who are posted claim that the fire loss can be reduced and that the remedy lies in the hands of the underwriter, and that if he would really live up to his maxim "to charge for risk as it is found" it would correct many evils. There are many factors which tend to make up the fire loss, but the purpose of this article is to deal only with the one in which the architect is directly concerned, namely, that of "Construction."

It is a fact that many architects know nothing whatever of the principles of insurance and the system by which rates are made. By the term "rate" we mean the multiple, which is used against the amount insured, to obtain a product, called "premium." You will understand from this that the "rate" is the all-important item to be noticed and that anything which affects the rate in making it higher or lower should be most carefully considered. As a general rule it pays to adopt the suggestions made by the underwriter, even if it does not at present appear to the owner or architect as being the most economical; the argument in favor of this advice lies in the fact that the rate is largely a matter of guesswork, and by following the suggestions of the underwriter it will certainly in a measure influence his guess in the favor of those who follow his advice.

The whole system of insurance, the profit and the loss, success or failure is hinged upon this little word "rate."

In this country two systems are in use for fixing the rate. The one can be called "rating by comparison"; the other is called "rating by schedule."

The first is the system usually practiced in the smaller cities, the insurance agents all being in one local, or state, or district association called "compact" or "board." Such associations appoint a rating committee from their number, whose duty it is to make a rate for every building in the city. This committee, then, with such data as they can obtain from other sources, makes

the rate, every member of the association being bound to abide by the rate as fixed by the committee. This method is open to a great deal of criticism, and every underwriter knows that such rates are most unequally placed and unfairly adjusted. Such instances as a dry goods store at \$1.50 and a paint store at \$1 in the same town are commonly found, while instances where the same kind of risk is charged 40 cents in one city and 90 cents in another are the rule and not the exception. Is it any wonder that so many legislatures are passing laws to prevent the organization of such associations?

The second system, called "schedule rating," is probably the best now known, and is in use in ten or twelve of the larger cities. In this a "basis rate" is fixed upon a perfect or "standard" risk in each class of hazard, to which certain amounts are added for exposure, area, situation, and from which are deducted certain amounts for protection, watchfulness, construction, etc., according to the judgment of the manager of surveys and rates. In establishing a rate for a building, a "standard" for construction is first adopted upon which a basis rate is made; any building which does not equal the underwriter's standard will have its rate increased above the basis rate for such deficiencies. This method is evidently fair, for an owner who erects a good building will get a lower rate of insurance than another who does not. Within a few years underwriters have begun issuing suggestions, instructions, plans and advice in which a "standard" is described. In issuing these suggestions they do not say you *must* adopt them, but by not adopting them the owner pays the penalty in an increased insurance rate. Architects can see that such a practice has a better effect in improving construction than the most stringent building laws, and it plainly shows that the trend of modern insurance practice is to financially encourage better and safer methods of building. Among the underwriters' associations which have adopted the modern idea and are most active in introducing it, is the Chicago Fire Underwriters' Association, and their latest circular on "standard" for construction of slow-combustion commercial buildings is appended in full.

BUILDING to be constructed of brick or stone.

WALLS to be of such thickness as the intended occupancy and the building laws of the city of Chicago may require, the inner surface to be left plain or plastered direct upon the brick.

CORNICES to be constructed of brick, stone or terra cotta. Galvanized iron may be used if roof boards are cut off by brick wall rising fifteen inches above the roof, and coped with non-combustible material.

COLUMNS or POSTS to be oak, dressed smooth on all sides and bored through the centers longitudinally with an auger that will cut a bore of not less than 1½ inches in diameter; then ½-inch hole to be bored near top and bottom, through the center of their diameter, tapping and ventilating the longitudinal cavity. The Goetz post-cap is recommended for wood posts. Iron or steel posts may be used if encased in a fireproof covering of terra cotta or fire clay.

GIRDERS to be of oak or hard pine and planed smooth on all surfaces that may be exposed. Iron girders are not recommended, but if used must be protected with tile or fire clay. Wood or iron girders must not be bolted through the wall. The Goetz box anchors for securing girders and joists in the walls are suggested.

JOISTS: Floor joists to be of oak or hard pine and planed smooth on all surfaces that may be exposed; bays to be from 5 to 10 feet. Joists to bay directly upon girders or to be hung in iron stirrups.

FLOORING to be 3-inch plank, tongued and grooved, laid directly upon the joists and planed smooth on the exposed surface; top floor to be ¾ maple or hard pine, tongued and grooved. The floors must be made waterproof by some approved material laid between the top and under flooring. All joints between the walls, columns and floors must be caulked or provided with some approved waterproof joint. The best construction requires a slight inclination of the floors to the water vents, which must be provided on all floors where the water can be carried through either walls or down into drains. Openings in the floor for steam and all other pipes must be protected by a section of larger pipe made water-tight in the floor and extending 3 inches above it. If it is necessary to make holes in the floor for belts or shafts, metal jackets must be carried through the floor, extending 3 inches above it and be water-tight.

ROOF must be constructed of 3-inch plank tongued and grooved, planed smooth on the underside, covered externally with metal, approved composition, tile or slate; skylights in roof not allowed.

ELEVATORS, passenger or freight, must be inclosed in brick shaft, the wall to extend 36 inches above the roof of the building and crowned with a skylight with iron frame and thin glass, protected with standard wire screen. All openings into the shaft to be provided with approved iron doors. Approved electric doors will be accepted in open elevator shafts.

IRON SHUTTERS.—All outside openings exposed by other buildings within 50 feet, to be protected by standard iron shutters, with some device to open them from the outside above the first story.

INTERIOR FINISH.—All partitions to be constructed of tile or terra cotta, 3-inch plank tongued and grooved, or iron frame with wire lath, plastered.

STAIRWAYS to be inclosed with brick or tile, and all openings into them to be protected by approved single iron doors with sill 2 inches above floor. In cases where stairways cannot be encased with brick or tile, electric trap doors are suggested, with counter-balance weight at each floor.

ELECTRICITY IN A MODERN RESIDENCE.

THE uses of electricity in a residence, says H. Ward, in a recent number of the *Electrical Review*, may be treated under the following heads: 1. Electric lighting. 2. Electric power. 3. Electric heating. 4. Electric bells, annunciators, etc.

ELECTRIC LIGHTING.

The incandescent lamp is without dangerous heat, is free from odor, absolutely clean, and is controllable at the lamp or from a distant point if desired. Hence, the lamps may be placed anywhere desired, and we are not limited, as with gas, to a rigid fixture placed in the midst of a large space, and with the lights all necessarily pointed upward.

The lamps can readily be placed upon the ceiling or walls, or in recesses made in them for the purpose. The fixtures can be made of any conceivable design, and lamps, of any candle power and color, be placed in any position upon them.

In lighting a residence we should dismiss from our minds all preconceived notions based upon the use of gas and oil.

Where do we want light? How much? Of what character? and where controlled from? Make such a specification and give it to a concern experienced in such electrical construction work, and the desired result will be obtained in every case.

If we have outside lights they will be unaffected by the weather, and controlled from just inside the door. Lights in a stable will be controlled either from the house or stable at will. Lights in a cellar or dark basement will be controlled by a switch placed at the entrance, so that the lamps will be lighted before we enter, and extinguished when we have left.

Every bedroom, closet, storeroom, etc., will be lighted by a lamp which lights up automatically as we open the door, and is extinguished when the door is closed. The convenience of this advice can only be appreciated by those who have had experience with it. In many places in the house we will have a lamp which can be operated either at full candle-power, or at a very much reduced candle-power at will.

In the parlors we will have all the beautiful effects produced by piano lamps, banquet lamps and fairy lamps, without any of the present accompanying care, danger, heat and disagreeable odor.

Every room will have a switch placed beside the doorway, so that the lamps can be most conveniently controlled by a person entering or leaving the room.

In such a house the most timid child, of but a few years, will go anywhere with safety and without fear, lighting and extinguishing the lamps as desired.

The lamp bulbs will be clear, frosted, colored or opalescent, as occasion requires. We will have, in every place desired, the softest, steadiest and coolest light obtainable.

The most beautiful effects can be obtained in the dining room and upon the dinner table. Electric candelabra can, if desired, be used, which will be identical in appearance with those using candles.

Pictures can be lighted in a manner entirely impossible with gas.

The most delicate and beautiful colors in paintings and decorations retain indefinitely their original beauty, since the bleaching and blackening effects of gas are entirely absent.

It is probably but little appreciated, but entirely true, that the greatest expense due to the use of gas in a handsome residence is the depreciation it effects upon the costly materials in the residence, rather than the bill for the gas itself.

A few years ago there was a probability that the wiring of a residence would, in the future, fail or prove unsuited to the system of lighting which it would be desired to use. This condition of affairs does not now exist. The commercial systems of electric lighting have become as fixed, as regards the interior wiring, as have the gas systems; and today it is possible to wire a building for electric lamps with a much greater certainty that the result will be permanent, satisfactory and suited to future use than is possible in the case of gas piping.

If the building is not to be lighted for some time, it should be equipped with a system of insulating electric conduits which make it possible to draw in any wires desired at any time in the future, or to replace wires previously drawn in.

COST.

The first cost of wiring varies widely. An average figure will be about \$2.50 per lamp; but in some instances it will be as low as \$1.50 per lamp, and others as high as \$4 per lamp. It will rarely exceed these figures when a residence is wired throughout.

The charge for current is, for the same result, about the same as gas. The current used can be accurately recorded by an electric meter; hence, the bill will be exactly proportional to the consumption of current.

ELECTRIC POWER.

The most conspicuous and important application of electricity for power purposes in a residence is for operating an elevator. It is possible today to have in a residence an electric elevator which is reliable, simple, safe, convenient and economical to operate.

There is no engine, pump, tanks, pipes, valves and the multiplicity of devices which are required for the steam or hydraulic elevator.

There is no noise, heat nor smell accompanying its use, and it is always ready to operate, and can be operated with perfect safety by a child.

The motion of the elevator is perfectly smooth, and it can be made to go at any speed in either direction. It is automatically

stopped at the top and bottom floors, and no accident can occur, even though the electric supply should fail entirely.

There is no hand rope, the control being effected by the movement of a small electric switch in the elevator car itself.

An elevator boy is unnecessary, as the elevator can be controlled from any floor and brought to the desired floor, when the elevator door can be opened, but not until then. While the elevator door is open it is impossible to operate the elevator from any of the floors, so that there is no danger of any movement of the elevator, while a person is getting in or out of it.

The first cost of such an elevator will be from \$2,000 to \$3,000. The expense for the current for operating it will, in ordinary instances, not exceed \$5 per month, and the cost of maintenance will be but a few dollars per year, as it is entirely simple, and requires almost no attention.

No greater luxury than a passenger elevator can be placed in a residence; and it has been only very recently that such a luxury could be provided; for, in the case of a hydraulic elevator, the water for which was pumped to a tank above by means of a steam engine, gas engine or electric motor, the complication and expense of attention and maintenance was practically prohibitory, and the unreliability very annoying.

Many complex methods of operating directly by an electric motor have hitherto been attempted, and many are still upon the market; but in order that an elevator shall be worth having in a residence, it must be entirely free from complex apparatus and must be always reliable, simple and smooth in its operation, and it has been only very recently that a direct method of operation has been developed which is free from the complication of rheostats, brakes, solenoids, etc., which have characterized the electric elevators heretofore, and rendered them uncommercial except in expert hands.

Other applications of power in a residence are the operation of dumb waiters, small ventilating fans, ice cream freezers, the pumping of water, etc.

The dumb waiter will need a motor of perhaps $\frac{1}{4}$ horse-power, costing, with its gearing, perhaps \$150. A small electric ventilating fan will cost about \$25 complete. An ice cream freezer will require a quarter or half horse-power motor, and will cost complete from \$100 to \$200. An automatic electric pump will cost about \$200.

The expense of operating all of these convenient devices will probably not exceed \$50 per year, even when used a great deal.

ELECTRIC HEATING.

Heating by electricity is, generally speaking, the most extravagant luxury obtainable from its use. Hence the heating of large spaces continuously would be out of the question, except where power has but little value.

But when we wish a perfectly controlled, safe, instantaneous heat for occasional use, we can obtain it readily, conveniently and economically by the electric current.

For instance, electric flatirons can be operated in a most satisfactory manner by making connection in any incandescent lamp socket. The flatiron, in a few seconds, reaches a sufficient, but not scorching, heat, and remains at this heat continuously. The cost of the flat iron is but a few dollars, and the cost of operating about five cents per hour.

Various cooking operations, such as boiling eggs, making coffee, cooking batter cakes, etc., can be performed in a most perfect and convenient manner, and the development of the uses of electric heating for cooking operations will be very rapid in the immediate future.

ELECTRIC BELLS, ETC.

With the introduction of the incandescent light into a residence the nuisance of inoperative electric bells ceases. Having a constant source of electric supply we are no longer at the mercy of the battery which has "run down"; nor will we need the high-priced services of the so-called electrician, who has been with us so much in the past.

In a residence having incandescent lamps our electric bells, annunciators, etc., will be always perfectly reliable, and will require no attention whatever for an indefinite period.

COUNTRY RESIDENCES.

A few residences in this country are supplied with individual electric plants. But, aside from the first cost, the care and expense of maintenance has made such instances very rare.

It is now possible to utilize a windmill for an isolated residence plant, so that in an extremely simple manner the windmill will produce electricity for lighting, operating an elevator, chopping feed, sawing wood, etc., etc.

A small storage battery is used to provide means of keeping up the service when there is no wind.

The great difficulty has heretofore been to govern the windmill, and many unsuccessful attempts have been made in this line.

The present and successful method, however, makes no attempt to govern the windmill; but in a very simple manner provides means so that, whether the windmill goes fast or slow, the dynamo for the incandescent lamps is operated at a constant speed, and hence, maintains the lamps at a constant candle-power.

The cost of equipping a country residence with such an electric plant complete, with wiring, windmill, dynamo, storage batteries, etc., is about \$1,500, and the expense of operating will be almost negligible. Where several residences are lighted from one such plant, the cost per residence can be made much lower than the figure given.

The safety, convenience and adaptability to use for any lighting or power will make such plants very numerous in the immediate

future, especially along the sea coast, where the wind is more reliable than inland, and where, therefore, the size of the storage battery can be extremely small, and its use only exceptional.

THE ART OF THE LOW COUNTRIES.

At a meeting of the Dundee Institute of Architecture, Science, and Art, which was held April 14, a lecture was delivered by Mr. W. D. McKay, R. S. A., Edinburgh, on "The Art of the Low Countries." At the outset the lecturer said, in two at least of the fine arts—painting and architecture—the low countries were a treasure-house hardly second to Italy itself. Certainly no part of the world contained such a mine of artistic wealth within so narrow a compass; nor had any lands exhibited such a full measure of artistic activity in the development of painting as did Belgium and Holland during the first half of the seventeenth century. He would state at the outset that he treated the subject from the painter's point of view. It was reserved for the Flemish and Dutch artists fully to demonstrate that the painter's art had a sphere of its own, and that harmonious arrangement of line, chiaroscuro and color were more than nobility of subject or elevation of sentiment. The Flemings and Dutchmen were colorists from the beginning, and it had been a matter of surprise that many learned critics should have arisen under the gray skies of the North. It was amid the splendor of the early courts of Burgundy that Flemish art suddenly appeared. The lecturer then divided into three periods the extraordinary manifestation of northern art, which, like the history of the countries where it took place, dazzled them with its multiplicity. The first period began about 1410 with the advent of the Van Eycks, when painting leaped from a subordinate place to the forefront of the arts; and closed with the death of Memling. After describing the "Mystic Lamb," the masterpiece of the brothers Hubert and Jan, Mr. McKay said what struck one first perhaps was that, like all early painting, their works owed comparatively little to chiaroscuro, in the modern sense of the word. Not that they were wanting in a vigorous light and shade. The vision of the Van Eycks was far too keen to miss one of the elementary aspects of Nature, and by which she gave relief to objects presented to the eye. But the artistic sense had not yet awakened to the marvelous uses to which the envelope of light, as it had been called, could be applied. In the hands of the great painters of the sixteenth and seventeenth centuries it was what romance was to the story-teller—an element swathing hard facts with a nameless charm, concealing or revealing, suppressing or emphasizing, and giving an infinitely additional play to the brain and hand of the master. The drawing of the Van Eycks was firm and incisive, the arabesque or linear design large and dignified, the color full and sonorous. They lacked the masterly brushwork of later art; but their methods were those from which alone the marvelous handcraft of the later Flemish and Dutch masters could have sprung, for the principles that underlay that technique—the most expressive in the whole range of art—were everywhere present in embryo in the works of the Van Eycks. Flemish art had all along been opulent; the painters seemed positively to revel in things costly. From the very first, indeed, Netherlandish art, even when treating of sacred themes, was more secular than sacred, and ministered more to luxury than to religious emotion. The methods of the Van Eycks soon spread throughout Europe, but with the exception of Van der Weyden little was known, and few works remained of their immediate followers. Van der Weyden's work differed in some essential respects from that of his predecessors. He was not a colorist in the same sense as the Van Eycks. While his color arrangements were harmonious, the color itself lacked quality and "vibration," and the execution was heavy and blunt compared with that of the older masters. Coming to Memling of Bruges, he said one would have expected to find some difference in method and treatment. But both method and treatment remained the same. Was there no difference, then? Much; but it was a difference of temperament rather than of method. Memling added the sense of beauty to the realism of the Van Eycks. Passing briefly over the work of Thierry Bouts and Geerhardt David, the lecturer came to the second period of Flemish art, extending from Quentin Matsys to Otto Vancius. This period did not abound in great names. It was a transitional period, because most of the artists of the time were strongly influenced by foreign methods, which they were unable as yet fully to assimilate. Matsys, the greatest name in the period, never left his native soil. He was a stanch Fleming, both as to sentiment and method. Meantime the native element was kept alive mainly by the practice of portraiture, and a brief *résumé* of the chief portrait-painters was then given. As they marked the waning of the early realism, it might well have seemed that the best days of Flemish art were over. At the close of the sixteenth century they found a school, numerous and enthusiastic, with no great man among them, but informed on all the art wisdom of the South—a school, moreover, in which the native element was not dead, but only slumbering. The time had come, and the man was not long wanting, when with the opening of the seventeenth century appeared one who was to carry Flemish art to its highest development, who was to write on his glowing canvases all the gathered knowledge of the South with the native vigor of the North—the most Flemish of the Flemings, Peter Paul Rubens. The third and greatest period, Rubens and Vandyck, the lecturer merely touched upon, and remarked that it would require a special lecture to itself.

Photographs illustrative of several of the paintings to which the lecturer had referred were exhibited and much admired.

NOTES FROM OUR FRENCH EXCHANGES.*

DESIRABLE CHANGES IN THE NATIONAL TAPESTRY AND PORCELAIN FACTORIES.

It would seem as if an ill wind was blowing over our so-called national manufactures, says *La Semaine des Constructeurs*, and instead of taking the lead in that advance movement into which France has thrown herself, as shown by the great exposition of 1889, these same branches seem inclined to lag behind and to destroy rather than help forward this movement.

We shall not seek to here examine all the different causes, which are numerous, but will briefly state the facts relative to these two manufactures, the Sèvres and the Gobelins, which formerly were so glorious but have now fallen into almost irremediable decadence. Numerous prominent persons have been latterly studying this subject and *à propos* of the nomination of a new director—now long delayed—for the works at Sèvres, they have given voice to observations so evidently just that there is hesitation in high quarters as to the means that shall be taken to galvanize into life those systems of administration which promise soon to make veritable cadavers of our national factories.

According to one eminent authority, M. Bracquemond, that which paralyzes Sèvres as well as the Gobelins is the fact that the artists of these institutions are there for life. It is this heredity of employés which forms a body of men who stop every flight of genius and prevent all progress. At every attempt of change every one of the members of this eternal body exclaims: "I have pleased in the past and that which I do ought to please in the present and the future; leave me alone."

For this ever-existing *personnel* he would substitute another body, permanent, to be sure, whose *rôle* would be to preserve the processes and the traditions as well as the special methods of treatment of particular materials; but, then, in addition, would be a constantly changing body of artists admitted into the factories by competition and only allowed to remain there a limited time. He is especially in favor of receiving orders from artists outside, which by this means permits the manufactory to be in constant communication with the arts and industries and follow the general progress of art in the outside world. It is simply the secularization of Sèvres and Gobelins that M. Bracquemond desires. Will his eloquent appeal convince the jury? Who knows?

THE QUESTION OF ARCHITECTS' DIPLOMAS IN AUSTRIA.

The delegates of the engineering and architectural societies of Austria recently held a general congress. Although these associations, are already old, yet this is but their third general congress, since their reunions are not periodic, but are only held at rare intervals when it seems to be desirable to submit to the government some question of general interest for all the profession. Thus the preceding congress was held eight years since. This time the series of questions discussed were relative to the legal position of architects and engineers. Twenty-three societies, i. e., almost the entire number in the Austrian monarchy, testified as to the importance they attached to this meeting by sending delegates. Among the questions on the list was one entitled: "Protection of the Professional Title of Engineer and of Architect." Four resolutions were adopted; the first concerned engineers, the second architects, while the third and fourth concerned both. Those portions of interest to architects read as follows:

II.—The professional title of architect belongs—

(a) To those who have successfully passed the examination of a higher technical Austrian school, or the two state examinations in the branches of construction.

(b) To those who, having finished their studies before January 1, 1885, in any higher Austrian technical school, have also completed their studies at the architectural school of the Imperial Academy of Fine Arts, at Vienna.

(c) To architects authorized by the government.

(d) To those whom, before the passage of this law relative to architects and engineers, any state, province, city of the empire, or also any incorporated commercial or industrial company shall have conferred the title of architect as denomination of his functions.

III.—The professional titles of engineer and architect shall be conferred by the government upon persons who shall have accomplished important personal technical work, either artistic or scientific, or who shall have acquired a professional education which may be considered to be one of those called for in I and II.

IV.—The use of the non-authorized title, "architect" or "engineer," shall be prohibited and suppressed.

An examination of these resolutions shows that besides strictly scientific education, they have demanded such artistic attainments as would have resulted from the attendance at a school of fine arts. It is true that such artistic education at one of those Austrian higher schools is not by any means to be compared with that of the *École des Beaux Arts*, at Paris, but all the same the demand for a real or pretended artistic guarantee is too much. As to technical education, the architect ought to be obliged to render to the public an account of his capabilities, but as an artist he should have the most complete freedom. This is the only principle which can guarantee to every one the protection due him by the government for his security and at the same time give to art that liberty which may not be crushed out of existence by scholastic dogmas.

A second point to notice is that portion of Article III relative to self-education; and here we cannot too loudly applaud the initiative taken by our Austrian brethren. What difference does it make to society how I acquired my knowledge, so long as I possess it? Have I not given twice a measure of my work if it is only to myself that I owe this education? Let us hope that our French practitioners will also insert this clause in all its simplicity in their resolutions.—*La Semaine des Constructeurs*.

* Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

L'Emulation gives some details of the excavation for the new building constructed by the Russian government at Jerusalem. This building, where a hundred pilgrims may lodge, is upon the ground adjoining the Holy Sepulchre and will contain a Russian chapel dedicated to Saint Constantine and to Saint Helena, and also a museum to display the objects here excavated. The archaeological discoveries are of considerable importance. For some time foreign archaeologists have excavated in this locality without any particular results, but the Russian religious mission, after the visit of the Grand Dukes Sergius and Paul Alexandrovitch, in 1883, took the matter in charge. After six months of labor there was cleared away a considerable surface of an antique wall, showing all the peculiarities of the so-called wall of Solomon's Temple; a gate being, it is supposed, the one by which Christ passed out, carrying the cross. Also there was discovered an arcade whose Byzantine columns and capitals belonged to the basilica of Constantine the Great, into which construction, without doubt, entered the remains of the second Jewish wall of Jerusalem. At the eastern part were also discovered remains of a wall of the Roman period.

A FALSE EXPRESSION.

It is customary to say that such and such a system of heating is disagreeable or unhealthy because it "burns the air," says *La Semaine des Constructeurs*. What does that mean? Every system whatever dries the air, and so, to a certain extent, burns it. The moment that the outer air, taken at a low temperature, is heated by any artificial means or system whatever, its relative degree of saturation with moisture is diminished. For example, at freezing it requires five grams of vapor of water to saturate a cubic meter of air, while at twenty degrees Centigrade, it requires seventeen grams. Consequently, when air taken at freezing temperature is taken into a room after having been raised twenty degrees Centigrade, its relative dampness has been lowered in the proportion of 17.5; that is, about one-third. This system is independent of the system of heating employed; consequently it is not exact to say that such and such a system dries the air any more than any other system. Again, in this belief that the air is burned, what becomes of the dampness that was in the air? It must be somewhere; it cannot have disappeared into nothing. Where is it? On the walls, the furniture, or the mirrors? This would be a possible explanation, but look at the windows or mirrors in a room heated by an air-tight stove. There are not the least particles of moisture visible, and how could they be? However cold these surfaces may be, relatively to the temperature of the air in the room, this temperature is always higher than the outside air. The contact with the glass, hence, cannot chill the air to the point it was before entering the room and consequently it will deposit no moisture, since the air is not saturated. All of this, it being understood, when no extra moisture had been added to the air by artificial means.

The truth is that the air is neither burned nor dried, and that the cause of these disagreeable sensations is due to quite other reasons. This cause is the irritation of the skin, and especially the mucous membranes, by the gaseous products of the particles of dust held in suspension in the air, a dust composed of myriads of atoms of refuse, organic, vegetable and animal matter. In a heating apparatus where the air is in direct contact with any hot surfaces, these atoms are burned, or at least partially decomposed, and this gives rise to the various carbonated gases mixed with the air which make the disagreeable sensations so well known.

It is probably owing to this same cause that is due the strong odor that is noticed in a room during the first two or three days that a winter fire is lighted in a metal stove. The dust during several months has been deposited in abundance upon the surface of the stove and when burned gives out the gas above mentioned more abundantly at this time than any other.

THE PHILADELPHIA BOURSE COMPETITION.

PHILADELPHIA, July 20, 1892.

Editor of *Inland Architect*, Chicago, Ill.:

DEAR SIR,—I enclose a copy of an address issued by the architects of this city relative to the competition for the Philadelphia Bourse building, which may prove of interest sufficient for publication.

The address was the result of a controversy that arose between the architects and the building committee. This committee having purchased the ground, proposed to erect a building costing a million and a half dollars, ten stories high, and covering a lot 364 by 130 feet. It issued an invitation to all practicing architects of Philadelphia to compete, under most excellent terms as premiums, anonymous signatures, specific drawings, etc., but proposed to pay the successful architect but 2½ per cent on the cost and to place the superintendence in the hands of an engineer, the architect to be still retained as subordinate to this engineer. To these last two provisions the architects objected, and meeting together appointed a committee to conduct the opposition. All attempts failing to have the objectionable clauses removed, a paper was issued refusing to enter the competition under these terms, which was either signed or verbally approved of, by every architect in the city but about six, and including every one of any prominence, and the accompanying address was sent to every member of the profession in most of the large cities in the United States, with a view to having them entirely informed as to the merits of the case. The matter then rested and no decision has yet been made.

The architects of Philadelphia feel that a most important issue and precedent is involved, and as mutually interested in the extension of proper professional practice, shall be glad to have publicity given to this controversy. Very truly yours,

THOS. B. PRICHETT,
For the Publication Committee.

ADDRESS OF THE ARCHITECTS OF PHILADELPHIA TO THE PROFESSION IN THE UNITED STATES.

The architects of Philadelphia, as an organized body, have made public the following explanation of their refusal to accept its invitation to submit competitive plans for the Philadelphia Bourse:

The Building Committee of the Philadelphia Bourse issued, under date April 21, 1892, an invitation to the architects of Philadelphia to submit competitive plans for a building for the Bourse and for tenants. This invitation was not accepted by the architects for the reason that two of its provisions were unsatisfactory. These provisions relate to the employment of a superintendent of construction and to the compensation offered for the architects' services. With the exception of these particular provisions the invitation to compete was considered admirable.

It was the belief of the architects that when their objection should be stated to the Building Committee of the Bourse the objectionable features of the programme would be changed to meet their views, and with this object a large number of them submitted a protest to which the Building Committee failed to give a satisfactory reply. The architects of the city at once organized and in a more formal manner submitted a second protest, in which they stated at length their objections to the provisions above mentioned, and appointed a committee to wait upon the Building Committee of the Bourse to submit the second protest and to confer upon the question at issue.

On this second protest the architects stated their absolute refusal to submit plans unless the programme of the Bourse should be satisfactorily amended, and to this second protest there are appended the names of every practicing architect in Philadelphia, with possibly six exceptions, receiving the support of over a hundred.

The Architects' Committee submitted this second protest, and offered to the representatives of the Bourse three alternatives to their original proposal without avail. Up to the present time the Bourse maintains its original position.

The Architects' Committee, believing it to be the wish of the stockholders of the Bourse that their building should be a credit to Philadelphia; that it should be designed and erected according to the best professional methods; that it should be an evidence not only of the best architectural talent of the city, but also of the probity and high-mindedness of its business community, make the following explanation of the points under discussion between the Building Committee and the architectural profession in this city. The provisions of the programme of competition, to which the architects take exceptions, are found upon page 2, and are embodied in paragraph 5, which reads as follows:

"5. The committee will then appoint one of the competitors thus selected as architect of the building, if in their judgment and that of their professional adviser they are warranted in so doing. The architect shall, if necessary, revise the preliminary drawings submitted to suit the requirements of the committee; he shall furnish a full estimate of the cost of the building, complete working drawings, with details where required, and full specifications for the work. The architect will retain in his hands the architectural supervision, and will have entire control of all matters of arrangement and design, and all alterations and changes therein. The architect will also have control and direction of all work of sculpture and decoration.

"For the work above specified, and such other services as may be incident and necessary thereto, the architect will receive a commission of two and one-half per centum upon the total cost of the work in full compensation for all services rendered.

"The committee will employ at its own expense a superintendent of construction. The person selected for this position will be a constructing engineer of proven ability, skilled in structural work, who will revise and approve all structural details. He will superintend the work of construction from the beginning of the work to its completion. The superintendent of construction will be directly responsible to the committee and the board of directors, but will cooperate and work in harmony with the architect, and under his direction. He will draw all contracts, subject to the approval of the committee, and will be held responsible by the committee for the proper performance of the work done by the various contractors."

As a reply to the first protest of the architects, the Building Committee issued Bulletin No. 1, reaffirming the above definition of the relative responsibility of the architect and the superintendent of construction, and in reply to the second protest they issued Bulletin No. 2, in which the same definition was again reiterated in even more strenuous language, as follows: "The superintendent of construction will be the representative of the Bourse. He will not originate any portion of the work or plans, but will examine, approve, and, if necessary, suggest revision of the plans furnished by the architect."

In regard to Article V, page 2—Architect:

"After the selection of the architect, but before he shall proceed with the work or have any claim for his services, an agreement shall be entered into by him and the committee, which shall be satisfactory to both parties.

We must take up these points in reverse order to which they are found in the programme before its codicils were issued. As to the superintendent of construction: It may be said to be the experience of all history that the position of the architect is one of the highest responsibility. He is the commander-in-chief of such a detachment of the great army of laborers of every grade of skill who may be employed upon a given work, and the labor of all ends in disaster if he is incapable of fulfilling his duty. His duty is one that in every given case cannot be shared. Even the owner, the investor of personal or corporate funds, cannot share in the architect's ultimate responsibility when the money comes to be put into the concrete form of architectural investment. His duty is not ended when his sketches are made, nor when his detail drawings are furnished, nor when the work is being executed, nor when it is finished. Upon his foresight in foundations, which implies an intimate knowledge of every possible contingency, depends the very existence of the work; upon his acuteness in arrangement of plan depends the rental value of the property, and such matters as these no man can think out for him, and only in the event is his wisdom made manifest. The attempt to throw into connection with the architect a so-called superintendent of construction, superior to the architect in actual authority, is an attempt to make him responsible for the acts of an intelligence he cannot control, and to such an anomaly no self-respecting architect will ever submit.

As to the matter of compensation: This is largely dependent upon the point above discussed, for the reason that it has been under the assumption that the labors of the superintendent of construction would relieve the architect that the Bourse Committee has offered the inadequate rate of two and a half per centum on the cost of the proposed building as a sufficient fee for the architect's services.

If the superintendent of construction could be answerable for his own part of the work, and if that work were really of more moment than that of the individual who, in England, is called a "clerk of works," the assistance he would give the architect would be worth about one per cent, but, as a matter of fact, under the programme of competition the superintendent of construction would be vastly more of a hindrance than a help to the architect, and therefore the architects represented by their committee, in conference with the Bourse, made three propositions, as above mentioned, which were at once a solution of the question of the superintendent of construction and of the architect's compensation. The first of these propositions embraced the payment to the architect of three and one-half instead of two and one-half per centum for the plans and specifications, the appointment of the necessary engineers, and defined their proper subordination to the final authority of the architect.

The second proposition was to the effect that the architect should furnish all drawings and specifications to the Bourse for the sum of three and one-half per cent on the total cost of the proposed building, and his responsibility to end with the delivery of said drawings.

The third of these propositions states that the architect should take the sole responsibility for all the work, and furnish full service for five per centum on the first million of cost, and two and one-half per centum on all cost above the first million.

The above explanation embodies all that is essential to the controversy as it at present stands.

The architects only wish to add that a great majority of their members are in sympathy with the principles set forth by their committee. They wish

to avoid the mistake of seeming to act in a spirit of coercion, but they feel that all who have indorsed their action are bound in honor to maintain the rights and privileges of the profession, as far at least as they are involved in this controversy with the Bourse. It is their earnest hope that the wisdom of their course may be evident to the public as it is to their fellow-architects throughout the country.

THOMAS B. PRICHETT,
THOMAS M. KELLOGG,
ADRIAN W. SMITH,
Committee on Publication.

JOHN ORD, *ex-officio*;
FRANK MILES DAY, Chairman;
WILSON EYRE, JR.;
GEORGE T. PEARSON,
T. P. CHANDLER, JR.;
T. RONEY WILLIAMSON,
AMOS J. BOYDEN,
WALTER COPE, Secretary,
Committee.

OUR ILLUSTRATIONS.

- Study for a residence, by Burnham & Root, architects.
- "Teutonic" Office Building, Chicago; J. K. Cady, architect.
- Stable for Mr. John M. Dowling, Chicago; Alfred Smith, architect.
- Clubhouse at Dunedin, Florida; Patton & Fisher, Chicago, architects.
- Five houses for Z. T. Holbrook, Chicago; William Morgan Peters, architect.
- The Luddington Hotel, Chicago; W. L. B. Jenney and W. B. Mundie, architects.
- City building for Fort Wayne, Indiana; Wing & Mahurin, Fort Wayne, architects.
- Residence for Mr. R. S. Thain, Oak Park, Illinois; Patton & Fisher, Chicago, architects.
- Division station for the Kansas and Nebraska Railway; Clinton J. Warren, architect, Chicago.
- Young Men's Christian Association Building, Chicago; W. L. B. Jenney and W. B. Mundie, architects.
- Competition and alternative designs for Trinity Church, San Francisco; Percy & Hamilton, architects.
- Massachusetts State Building for the World's Columbian Exposition; Peabody & Stearns, Boston, architects.
- Central Station for the Illinois Central Railroad Company, Chicago; Bradford L. Gilbert, New York, architect.
- Competitive design for the Iowa State Building, World's Columbian Exposition; W. W. Boyington & Co., architects, Chicago.
- Photogravure plate. Residence for Dr. J. A. McGill, Chicago; Henry Ives Cobb, architect. Residence for F. Fuller, Chicago; Frederick W. Perkins, architect.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

- Residence for John Griffith, Chicago; S. S. Beman, architect.
- Residence for G. D. Holton, Chicago; Thomas & Rapp, architects.
- "The Clinton" Apartment House, Chicago; S. S. Beman, architect.
- The Cobden Apartment House, Chicago; Charles H. Frost, architect.
- Residence for L. R. Williams, Chicago; Mayer & Corwin, architects.
- Residence for John M. Loomis, Chicago; Burling & Whitehouse, architects.
- Residence for F. A. Winslow, Chicago; Flanders & Zimmerman, architects.

NEW PUBLICATIONS.

SCHOOL TRAINING IN ARCHITECTURE, a Statement Explanatory of the Course of Instruction in the School of Architecture, University of Pennsylvania, Philadelphia. Free distribution.

Architecture, as a popular study, has never been accorded the favor shown to its sister arts—sculpture and painting—but it is gaining steadily in the regard of art lovers and we shall presently have clubs for the study of architecture quite as active and interested as any of those now devoted to any phase of the history of art. This, however, has been anticipated by a study of architecture of the most serious and earnest kind on the part of large numbers of young men—and women as well—in our architectural schools. These young people are preparing for the active practice of the profession, and this means not merely a bread and butter, technical training, but the study of architecture as an art, accompanied by scientific studies allied to it and by general culture studies as well, all looking toward the future career of the student as an architect of high attainments. A typical course of such study is that illustrated in a handsome brochure just issued for free distribution by the School of Architecture, University of Pennsylvania, which not only treats of general conditions of architectural education and its own courses of study, but illustrates, in an attractive manner, a variety of work done by its students in original design, pen and ink rendering, water-color drawing, modeling, etc. This brochure is an interesting evidence of the high position and efficient work of our architectural schools.

AMONG the most interesting specialty journals that reach THE INLAND ARCHITECT'S exchange table, none would be more seriously missed than *Stone*, a monthly periodical devoted to the quarrying interest and those naturally allied to it. From the very beginning it has been edited with ability and a prescient skill that foretold its present culmination of unchallenged success. The June number commences its fifth volume, and is commemorated by a change of construction. It now appears in the form of the ordinary literary monthly magazine and looks fully as well as the best of

them, whether typography or illustrations, or both, are made the rule for judgment. The contents of the present number are of unusual excellence and is indicative of the good things its patrons may look for in the coming year. The D. H. Ranck Publishing Company, of Indianapolis, with headquarters at New York and Chicago, are responsible for this estimable contemporary. Terms, \$2 per year. Single copies, 25 cents.

A BOOK describing the trip to the Grand Cañon, illustrated by many full-page engravings from special photographs, and furnishing all needful information, may be obtained free upon application to John J. Byrne, 723 Monadnock Block, Chicago, Illinois. The Grand Cañon of the Colorado River, in Arizona, is now for the first time easily accessible to tourists. A regular stage line has been established from Flagstaff, Arizona, on the Atlantic & Pacific Railroad, making the trip from Flagstaff to the most imposing part of the Cañon in less than twelve hours. The stage fare for the round trip is only \$20, and meals and comfortable lodgings are provided throughout the trip at a reasonable price. The view of the Grand Cañon afforded at the terminus of the stage route is the most stupendous panorama known in nature. There is also a trail at this point leading down the Cañon wall, more than 6,000 feet vertically, to the river below. The descent of the trail is a grander experience than climbing the Alps, for in the bottom of this terrific and sublime chasm are hundreds of mountains greater than any of the Alpine range.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, Illinois, August 15, 1892.

While the expansion of trade has not been what was hoped for, it has been as great as could be reasonably expected. The volume of business for the first half of the year will exceed that of the first half of last year; margins on business are slightly less; orders for supplies come in more slowly, and new enterprises are projected and entered upon with the greatest care. Manufacturers are keeping very close to actual demand. The accumulation of stocks is carefully avoided. Merchants are unusually careful to avoid the accumulation of debt. Collections are made with promptitude, and collecting agencies report a healthy and an improving condition in this respect. Middle-men and retailers have been wise enough to not permit stocks to accumulate on their shelves and hence there is no great indebtedness in that direction. Building operations have not been entered upon quite as extensively as last year, but there has been as much work done as there is need of. The agricultural interests are all prospering; wheat, corn and cotton bring fair prices. Lumber, coal and iron are selling at a low level, but afford a sufficient margin for manufacturers to come out a little ahead. Building material is low in price, but there are no notable failures to report. In short, the general industrial, commercial and manufacturing conditions are fair. Notwithstanding this is a political year, there are several indications that the volume of business for the coming half year will exceed that of last year. The money markets are fairly supplied, but the outflow of gold is causing more or less uneasiness in banking circles, though not in business circles. There is a struggle among European and British bankers for American gold, and by some means they are seizing it. While there is no immediate danger of financial stringency, the fact that foreigners are bent upon grasping all the gold they can get ought to receive attention, and no doubt will, at the hands of congress. While there are vital questions of a semi-political character to be settled by our international law makers, there are no really disturbing questions threatening the business of the country. The people at large are busily and profitably engaged, and no doubt the foundations are now being laid for an era of greater activity in the near future.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architects Huchl & Schmid: For John Powers, on the southwest corner of Halsted street and Austin avenue, a four-story and basement store and flat building, 40 by 116 feet in size; to cost \$37,000; it will have two fronts, the first story and basement to be of stone, and above of pressed brick, with terra cotta and copper trimmings; the interior will be finished in hardwood, and have all the sanitary conveniences; there will be two stores and twenty-one suites of apartments. For Thomas Leonard, they planned a four-story and basement hotel, 92 by 50 feet in size, to be erected on Sixty-third street and Woodlawn avenue; it will be constructed of pressed brick and stone, have hardwood finish, all improvements, and cost \$25,000. For John Schmidt, on Huron street near La Salle avenue, a three-story tenement, 22 by 40 feet; to be of pressed brick and stone front, with copper bays, hardwood finish, steam heating, etc. For Mrs. L. U. Sharp, on Clark street near Goethe, a four-story and basement store and flat building, 40 by 68 feet in size; to be of pressed brick and stone, with copper bays, the sanitary conveniences; cost \$15,000.

Architect Oscar Livendal: For J. B. Benning, on Barry avenue near Evanston avenue, a three-story and basement flat building, 23 by 64 feet; to cost \$8,000; it will have a cut stone front, slate mansard and tower and gravel roof.

Architect John T. Long: For E. M. Condit, to be erected on Yale avenue and Sixty-sixth street, a six-story and basement apartment house of very handsome design, to be called the "Yale"; it will be 78 by 120 feet in size, of pressed brick, stone and terra cotta, have elevators, electric light, steam heating, and all the plumbing specialties.

Architects Ostling Bros.: For Peter Wilson, on Halsted street, between Fifty-sixth and Fifty-seventh streets, a three-story and basement store and flat building, 22 by 84 feet, of pressed brick and stone front; to cost \$10,000. For Mrs. Hilda Lilja, at 475 Belden avenue, a four-story and basement tenement, 40 by 30 feet; to have a front of pressed brick and stone with galvanized iron bays. For Mrs. Evalds, on Barry avenue near Evanston avenue, a three-story tenement, 50 by 64 feet, of pressed brick and stone front.

Architects Stiles & Stone: For H. A. Morse, on Sixty-third street and Illinois Central track, a four-story and basement store and flat building, 75 feet front by 60 feet deep, to be of pressed brick and stone; cost \$30,000. For E. Ramsdall, on Oglesby avenue near Sixty-second street, a three-story apartment house, 50 by 70 feet, to have a front of buff Bedford stone; cost \$20,000. For Doctor Johnson, on Washington avenue near Fifty-fourth street, a four-story residence; 44 by 68 feet in size; to cost about \$30,000. It will have a front of buff Bedford stone. They have also just let the contracts for the four-story apartment house, to be erected corner of Sixty-sixth place and Hope avenue

for C. F. White. It will be 126 feet front and 80 feet deep with two fronts of cut stone up to the second story window sills, above this being of pressed brick and stone. They have also let contracts to Wheatley, Buck & Co., for the erection of the "Waukesha" apartment hotel, to be erected on Sixty-fourth street, extending from Grace to Hope avenue, 190 feet long, five-story and basement. The basement and first story will be of rock-faced Bedford stone, and above this will be of light-colored pressed brick with stone trimmings. They have also just begun work on building, corner of Fifty-first street and Hibbard avenue for Mrs. Henry McKee. It will be four stories and basement, 50 by 70 feet in size, first story and basement to be of stone and above of buff pressed brick with stone trimmings.

Architect A. Druiding: For St. Hedwig's, a pastor's residence, 44 by 70 feet in size, two-story, basement and attic, of pressed brick and stone front, slate and gravel roof, gas fixtures, hot-water heating, etc.; cost \$16,000, to be built on Hoyne and Webster avenues. For St. Stanislaus church, Noble and Ingraham streets, he planned two towers, to be of copper and stone, 200 feet high; cost about \$20,000. Also made drawings for parsonage for above. It will be three-stories and attic, of pressed brick and stone front, slate, mansard and gravel roof, etc. He made plans for St. Joseph's school, to be erected at Wilmette. To be three stories, of pressed brick and stone. For Reverend Heimann, at Beloit, Kansas, pastor's residence, two stories, 25 by 50 feet.

Architects A. M. F. Colton & Son: For Mrs. C. Underwood, on Jefferson avenue near Fifteenth street, a four-story apartment house, 60 by 35 feet, of stone and pressed brick, to have hardwood finish and all improvements. For McCormick estate, two-story addition on the McCormick harvesting building, corner of Jackson and Market street, and remodeling building for wholesale mercantile purposes. For Willard and Wood at Highland Park, two two-story residences, to be of frame with stone basements, hardwood finish, electric light, steam heating and the best of sanitary arrangements; cost \$12,000.

Architect L. G. Hallberg: Making plans for Augustana hospital, six stories; size 62 by 84 feet; to be erected corner of Cleveland and Lincoln avenues; it will be of pressed brick and stone, have hardwood finish, fireproof construction, steam heat, etc.; cost \$75,000. For H. F. Talbot, on Forty-fifth street, near Grand Boulevard, two two-story basement and attic residences; to have stone fronts; cost \$12,000.

Architects Marshall & Ryder: For A. Sheppard, at St. Joseph, Michigan, a two-story basement and attic residence of frame with stone basement. For J. R. Cutter, at Lombard, Illinois, a two-story frame residence. For Mr. Gordon, at Kenilworth, a two-story frame residence.

Architects Hetherington & Warner: For G. H. Rempe, corner of Oakley avenue and Twelfth street, a four-story and basement store, office, hall and flat building; size 50 by 85 feet; to cost \$35,000; the front will be of gray pressed brick and terra cotta. For A. Stein, on Ashland boulevard, near Polk street, a handsome three-story residence; size 24 by 82 feet; to cost \$18,000; to have a stone front, slate and gravel roof, hardwood finish, etc. For G. Clark, on Walnut street, near Sacramento avenue, a two-story and basement flat building of pressed brick and stone front.

Architect Frederick Ahlschlager: For Henry Bensemann, at Sixty-second and Halsted, a three-story basement and attic store and flat building; size 50 by 85 feet; of rock-faced stone front; cost \$18,000. For C. W. Lane, at 6042 Princeton avenue, a three-story flat building; size 84 by 65 feet; to be of stone front and cost \$25,000.

Architect George Grussing: For Hon. James Parrott, a four-story store and flat building; size 111 by 75 feet; to have a stone front and cost about \$30,000; location corner of De Kalb and Polk streets. For Hamilton Smith, corner of Robey and Cornelia streets, a two-story flat building; size 24 by 60 feet; to be of pressed brick and stone front.

Architect George Garnsey: For Butler & McCabe, at Edison Park, a three-story and basement frame hotel; size 60 by 80 feet; to cost about \$20,000. For J. B. Smith, at Franklin Park, a two-story store and flat building. For J. C. McCord, on Twenty-fourth street, between Michigan and Wabash avenues, a three-story lively stable and flat building; size 60 by 130 feet; to be of pressed brick and stone front; have all the improvements and cost about \$25,000. For Fields & Boal, at North Platte, Nebraska, a two-story and basement residence; size 40 by 60 feet; of frame, with stone basement; cost \$8,000. For Mrs. Jetta May, on Calumet avenue, between Forty-third and Forty-fourth streets, a four-story flat building; size 23 by 75 feet; to have a handsome stone front; cost \$13,000.

Architect Alfred Smith: For E. W. Brooks, a three-story residence; to be of stone all round, with Spanish tile roof, hardwood interior finish; also two-story brick and stone stable; cost about \$45,000.

Architect J. E. O. Pridmore: For O. Nelson, on Indiana avenue, near Thirty-fifth street, a four-story flat building; size 25 by 45 feet; to be of stone front, have hardwood finish and all the improvements; cost \$12,000. For Robert Ismond, at 343 Bowen avenue, remodeling residence, new front, porch, hardwood finish, plumbing, stone basement, cement floors, etc.

Architect J. M. Schroeder: For Loeb & Zengler, on Dearborn and Forty-seventh streets; a double three-story store and flat building of pressed brick and stone front; cost \$14,000. For John Nelson, on Forty-first street, near Grand boulevard; a three-story and basement flat building of pressed brick and stone; 25 by 95 feet in size; to cost \$10,000.

Architects Kleinpell & Borst: For Messrs. Maher & Green; a six-story hotel; 80 by 125 feet in size; to be of pressed brick and stone and all the modern improvements; cost about \$75,000. In connection with the hotel will be an observatory tower 210 feet high, with two elevators. For M. L. Wheeler, on Woodlawn avenue between Forty-sixth and Forty-seventh streets; a three-story and basement residence; to have a front of Portage red stone, hardwood finish and all the improvements. For Miss Hundt, on Garfield avenue near Clark street; a three-story and basement flat building; 24 by 67 feet in size; to have a front of salmon-colored Roman pressed brick, with basement of blue Bedford stone, copper bays and cornice. For Miss Hodgson, on Indiana avenue just south of Twenty-ninth street; a three-story and basement flat building; 26 by 80 feet in size; to be of brownstone front, hardwood interior, electric light, furnaces, etc. Also getting out drawings for a double three-story and basement flat building of Roman pressed brick and stone front, to be erected on Hermitage avenue. For W. C. Foley, on Grand boulevard and Boulevard Place, southeast corner; a three-story and basement residence; 32 by 60 feet in size; first story and basement of stone and above of Roman pressed brick; the cost will be about \$18,000. They are also getting out sketches for six handsome three-story residences on 100 feet, to have stone fronts, hardwood finish, fine open plumbing, steam heating, electric light, etc.; cost about \$30,000.

NOTE.—George H. Borst has formed a partnership with Mr. Kleinpell. Mr. Kleinpell had charge of Adler & Sullivan's office for several years and is well known as a very capable and practical architect.

Architect J. J. Egan is finishing drawings for a twelve-story office building to be erected at 331 to 333 Dearborn street, for P. F. Gillespie. The front will be of a very beautiful design in terra cotta and brown pressed brick. Only three stories will be put up for the present, the remaining nine stories being added later.

Architects Furst & Rudolph: For John York, on Halsted street near Eighteenth street; a five-story and basement store; 50 by 110 feet in size, and one-story addition on old building 75 by 110 feet; to be of brownstone front, have steam heating, electric light, elevators, etc.; cost \$75,000.

Architect August Maritzen: For the White Rock Mineral Spring Company, Limited, Waukesha; a five-story stock house, five-story brew house, three-story ice house, a three-story bottling house 100 by 56 feet, malt house, kiln and elevator 109 by 60 feet, office 56 by 64 feet, etc., a complete plant covering 420 by 125 feet of ground, and of a capacity of 50,000 barrels; the cost being about \$300,000. For the Northwest Maltng Company, Davenport, Iowa; a pneumatic malt house on the Bosch system, ice house, kiln and elevator. For G. Gluck & Sons, Minneapolis, Minnesota; a malt house, kiln and elevator; to cost about \$25,000. For the American Brewing Company, Chicago; a 200,000 bushel elevator and pneumatic malt house, on the system of Gall & Henning; cost about \$250,000.

Architect J. J. Flanders: A three-story sixteen-room school, of pressed brick and stone, slate and gravel roof, steam heat, plumbing, etc.; cost \$70,000; to be erected on Stanwood avenue, near Michigan avenue. Also a similar school to above to be erected on Lincoln and Moore streets. Also one on Evanston avenue corner of School street. Also one on Linden avenue, near

Diversey street. Also two frame school buildings, Fifty-fifth street and Western avenue and Eighty-third and Houston streets, South Chicago.

Architects Flanders & Zimmerman: For J. U. Borden, on Morgan street, near Harrison street, a four-story store and flat building, 50 by 129 feet in size; to have a front of pressed brick, stone, terra cotta and copper; cost \$50,000.

Architect Jules De Horwath: For J. J. Powers, corner of Loomis street and Arthington place, a four-story store and flat building, to have a front of pressed brick and stone, and cost \$20,000. For C. Jurgensen, on Halsted street, near Sixty-ninth street, a three-story store and flat building, of pressed brick and stone front. For J. D. Rothschild, on Forty-first street and Indiana avenue, the "Briton," four-story apartment house, of pressed brick and stone front; to cost about \$175,000.

Architect C. M. Palmer: For Charles J. Wenderoth, a three-story residence 25 by 76 feet in size; to be erected at 554 Dearborn avenue; stone front, hot-water heating, electric light, etc. For J. E. Emms, on Bowen avenue, near Grand boulevard, a two-story basement and attic residence, of Anderson pressed brick and stone front.

Architect J. E. Scheller: For R. J. Cody, at 358 Park avenue, a three-story flat building, of pressed brick and stone; cost \$6,000. For E. S. Gary, at Wheaton, Illinois, a three-story frame residence; stone basement, hardwood finish, hot-water heating, etc. For James Derrig, at 1003 Warren avenue, a three-story flat building, 25 by 70 feet; stone front, gravel roof, open plumbing, hot-water heating; cost \$10,000. Adjoining above a three-story flat building, of stone front.

Architects Lamson & Newman: For J. G. Steever, corner of Ellis avenue and Forty-ninth street, nine three-story residences, 183 feet frontage by 77 feet deep, costing \$12,000 to \$13,000 each. They will have handsome fronts of stone, with copper cornices, hardwood interior finish, marble wainscoting in bathrooms and vestibules, electric light, etc. For Kaufmann Eichengreen, on Congress street, near Robey street, a three-story and cellar double apartment house; to have a stone front, hardwood interior, etc.

Architects William Prosser, Jr., & Co. have finished plans for a section of the South Shore Hotel, to be erected on Seventy-third street and Bond avenue. It will be four stories, 187 by 110 feet in size, of frame construction, have all the sanitary conveniences, electric light, heating apparatus, etc.

Architect S. S. Beman: For the Pullman Company, a three-story market house, of pressed brick, terra cotta and stone front; to be of fireproof construction; cost \$80,000. For G. M. Pullman, a conservatory in connection with his house; to be of glass, iron and brownstone; cost \$20,000.

Architect F. L. Fry: For William Cooley, on Flournoy street, a two-story flat building, of pressed brick and stone. For M. Hilson, corner of Kedzie and Warren avenues, five three-story flat buildings, 122 feet front by 50 feet deep. They will have fronts of pressed brick and stone, all the sanitary improvements, and cost \$30,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: Business does not seem to have rallied from the effects of the uncertainty caused by the labor question and troubles in the early summer. These disturbers of peace and prosperity will be, like the poor, always with us. The labor question has been so often treated of by the press, and theories for cause and effect presented, that nothing will be attempted in the line of a new theory in the columns of THE INLAND ARCHITECT. Our building inspector is proving very aggressive in the direction of condemning old corner rookeries about ready to collapse. The result will be the erection of several good business blocks on prominent corners.

Architects Crapsey & Brown report: For the Jackson, Ohio, Methodist Episcopal Church, a house of worship; materials: stock brick, slate roof, pews, furnace, stained glass, gas, plumbing, etc.; cost \$18,000. For James T. Pettibone, account of Pettibone Manufacturing Company, a residence, in brick or stone, with slate roof, hardwood grates, mantels, stained glass, furnace, etc.; cost \$10,000.

Architect W. W. Franklin reports: A residence for Herman Wessely, 67 West Fifth street; materials: pressed brick, furnace, hardwood, mantels, grates, stained glass, gas, plumbing, blinds, etc.; cost \$8,000. Also for F. M. Broing, 211 West Fifth street, a residence; materials: pressed brick, slate roof, furnace, hardwood, mantels, grates, stained glass, etc.; cost \$7,500.

Architects Kuhlemau & DeCamp report: For W. H. Harris, a residence; materials: frame, slate roof, furnace, stained glass, grates, mantels; cost \$4,000.

Architect James W. McLaughlin reports: For W. S. Stearns, Wyoming, Ohio; materials: buff brick, slate roof, furnace, hardwood, mantels, grate, gas, plumbing, stained glass, etc.; cost \$15,000. Also for Fountain Theater Company, a theater building; materials: buff brick, terra cotta, asphalt roof, stained glass, steam heat, chairs, scenery, etc.; cost \$50,000.

Architect G. W. Drach, 229 Main street: For John J. Justis, account of Hale, Justis & Co., a store building; materials: pressed brick, iron, tin roof, plate glass, etc.; cost \$20,000.

Architect Joseph G. Steinkamp has drawn plans for a store and flat building for Thomas Emery's Sons; materials: pressed brick, tin roof, mantels, grates, gas, plumbing, etc.; cost \$20,000.

Architect Adam J. Bost reports: For the Roth-Meyer Packing Company, a warehouse; materials: brick, stone trimmings, iron shutters, stairs, freight elevators, gas, plumbing, storage fixtures, etc.; cost \$8,000.

Architect Louis Pickett is preparing plans for a church for the Catholic congregation of Bellevue, Kentucky; materials: brick, slate roof, bells, pews, organ, furnace, stained glass, etc.; cost \$25,000.

Architect M. Rumbaugh reports: For the Masonic fraternity, at New Castle, Indiana, a temple and opera house building; materials: pressed brick, stone trimmings, tin roof, chairs, scenery, furnace, frescoing, etc.; cost \$20,000. Also for Harry C. Hulbert, Sixth and Vine streets, two houses; materials: pressed brick, tin roof, grates, mantels, gas, plumbing, etc.; cost \$6,500.

Architects Rieg & Marty have the plans for a church for the Italian Catholic congregation; materials: pressed brick, slate roof, stained glass, pews, hot-water heat, organ, etc.; size 40 by 110 feet; cost \$15,000.

Architects Desjardins & Hayward have prepared plans for a store and flat building for a client; materials: pressed brick, terra cotta, stone, iron, gas, plumbing; cost \$25,000.

Cleveland, Ohio.—Architect Edward Barratti: For Swift & Co., a four-story meat market, brick with gravel roof, size 62 by 116 feet; cost \$46,000.

Architects Shengle & Dolman: For Mr. Starkweather, a two-story brick store, size 18 by 68 feet; cost \$15,000.

Architect J. B. Shengle: For the Park Congregational Church Society, a one-story frame church, slate roof, size 64 by 80 feet; cost \$8,000.

Architect O. W. Williams: For J. R. Slingerland, Jr., a six-story apartment building, brick with slate roof, size 32 by 32 feet; cost \$100,000.

Architect T. C. Bate: For Sipe & Sigler, a six-story jewelry manufacturing building, brick, size 32 by 160 feet; cost \$12,000. For C. R. Heller, a two-story double frame dwelling, size 38 by 70 feet; cost \$55,000.

Architect George F. Hammond: For the Gibson & Price Company, a two-story brick warehouse, size 22 by 12 feet; cost \$8,000.

Architect S. R. Badgley: For D. H. Muller, a two-story double dwelling, size 34 by 52 feet, frame with slate roof; cost \$5,000.

Architect S. Mueller: For the Franciscan Monastery, a two-story brick monastery building, size 34 by 108 feet; cost \$14,000.

Architect Vincent E. Gregg: For the Cleveland Paper Company, a three-story warehouse and printing office, size 40 by 123 feet, brick; cost \$10,000.

Architects Coburn & Barnum: For J. I. Lamprecht, a two-story frame dwelling, slate roof, size 33 by 64 feet; cost \$10,000.

Architect O. C. Wolf: For J. H. Schneider, a brewhouse and office building, size 15 by 38 feet; cost \$10,000.

Architect E. A. Richardson: For Woodland Avenue and West Side Street Railway Company, a one-story machine shop and car barns, size 80 by 336 feet; cost \$40,000.

Detroit, Mich.—Architects E. A. Walshe & Son: For Williams Brothers, a two-story manufacturing building, brick, size 100 by 120 feet; cost \$12,000. For Edmund A. Morris, a two-story frame residence; cost \$5,000. For Mrs. May, a two-story brick dwelling; cost \$5,000.

Architect H. H. Brede: For Pius Hartenstein, a two-story brick residence; cost \$5,000. For Frank Ellsworth, a two-story frame dwelling; to cost \$5,000.

The Detroit College of Medicine will build a brick addition; to cost \$12,000. Mr. W. W. Hannan will erect six store and flat buildings; to cost \$30,000.

Architects A. C. Varney & Co.: For Hamlin and Fordyce, four two-story brick barns; to cost \$5,000. For H. T. Loomis, Cleveland, Ohio, a two-story brick store building; cost \$5,000.

Architect E. E. Myers: For Christ Church, Adrian, Missouri, a church building, stone; to cost \$20,000.

Architect Gordon W. Lloyd: For the Fort Wayne & Belle Isle Electric Railroad Company, a one-story brick power house, size 80 by 140 feet; cost \$7,000.

Architect George E. Depew: For William B. Claxton, a two-story residence, brick with cut-stone trimmings; cost \$8,000.

Evansville, Ill.—Architect S. A. Jennings reports a three-story dormitory, to be used in connection with Woman's College, ten rooms on each floor, with double closets for each room, baths and general storeroom on each floor; size 42 by 95 feet. Brick, trimmed with stone, and gravel roof; cost \$20,000. Also will make quite extensive alterations on the Woman's College building proper. A two-story schoolhouse for St. Mary's Catholic parish, brick veneered; size 41 by 90 feet; three classrooms on first floor, hall and stage on the second, and toilet and playrooms in basement; cost \$11,000. A neat Swiss villa frame residence for Mrs. Woodson, with all conveniences; cost \$5,000. An artistic church, designed in Roman architecture, at Racine, Wisconsin, for the Universalist denomination; costing \$12,000; in pressed brick, trimmed with stone. A three-story double store and flat building, of brick, for Mr. Spaulding, of Waukegan, Illinois; cost \$12,000; size 36 by 69 feet.

Louisville, Ky.—Architect D. X. Murphy reports the following: Presentation Academy, Fourth and Breckenridge streets; to cost \$55,000; brick and stone trimmings. Residence for Mrs. W. W. Hite, Third avenue, south of Magnolia; to cost \$25,000; three stories, stone front. Block of stores and flats for W. C. Hites' estate, Seventh and Jefferson streets; to be of stone and brick. Foundry for Ahrens & Ott Manufacturing Company, Fifth between Main and River streets; to cost \$12,000. Office building for Mr. Thomas James, Fifth between Market and Jefferson streets; cost \$12,000. Frame dwelling for S. R. James, Douglass Place; to cost \$2,500; two and a half stories. Frame dwelling for the Misses Cavanaugh, Broadway near Underhill street; cost \$3,000; to be two and a half stories. Roman Catholic church, Union, Kentucky; to cost \$25,000. Roman Catholic church, Calvary; to cost \$8,000. Academy building, Paducah, Kentucky; to cost \$12,000. Residence for Mrs. Shelton, Fourth and A streets; to cost \$4,500; brick and metal roof. Residence for Mrs. Boro, Twelfth and Jefferson streets; to cost \$6,000; brick, stone and metal roof. Frame residence for Mrs. Kleier, located Morton and Edwards avenue; to cost \$3,000. Building for J. B. Wilder estate, on Sixth between Main and Water; to cost \$20,000; brick and metal roof.

Pittsburgh, Pa.—Architect F. C. Sauer: For the St. Ames Church, at Castle Shannon; a frame church; to cost \$5,000.

Architect George S. Orth: For the Western Pennsylvania Institute for the Blind; a three-story home; size 130 by 175 feet; brick and stone; to cost \$100,000.

Architect W. J. Offerman: For Mrs. Henley: a two-story brick residence, brick and stone; to cost \$6,000.

Rochester, N. Y.—Architect J. Foster Warner is preparing the following plans: Alteration to the "brick church," Rochester, New York; cost \$50,000. Fireproof brick dwelling and stable for W. H. Gorsline, East avenue; cost \$40,000. Alteration to residence of Frederick Allen, Prince street; cost \$5,000. Additions and alterations to Rochester State Hospital; cost \$180,000. Additions to Rochester Homoeopathic Hospital; cost \$75,000. Private hospital for Dr. J. W. Whitbeck, on Park avenue; cost \$15,000. Brick stables, Mount Hope Cemetery; cost \$8,000. Stone and frame chapter house, Psi Upsilon Fraternity, Prince street; cost \$12,000. Frame dwelling for T. W. Finucane, Portsmouth terrace; cost \$15,000. Frame dwelling for Mr. T. O. Hamliu, North Goodman street; cost \$7,500. Frame dwelling and stable, for Mr. E. B. Putnam, at Waterville, New York; cost \$12,000. Stone dwelling, for Mr. Edward Harris, East avenue; cost \$20,000.

Sioux City, Iowa.—Architect William D. McLaughlin: For the St. Joseph Roman Catholic congregation, a church building, of Sioux Falls, Jasper; size 130 by 75 feet; hot-water heated; to cost \$35,000. For the Hanford Produce Company, a four-story cold storage warehouse; size 150 by 100 feet; cost \$30,000. For W. H. Beck, a two and one-half story residence, red sandstone; to cost \$22,000.

Springfield, Ill.—Architect George H. Helmle: For Board of Education, two brick and stone additions to schoolhouse and repairs; cost \$12,000. For School Directors, Illiopolis, Illinois, two-story brick and stone addition to school house; size 25 by 44 feet; cost \$5,000. For School Directors, Blue Mound, Illinois, two-story four-room brick and stone schoolhouse; cost \$8,000. For School Directors, Assumption, Illinois, two-story brick and stone schoolhouse, four rooms; cost \$6,000.

St. Louis, Mo.—Architects Beinke & Wees: For William F. Rethwhitem, a three-story store and flat building; size 55 by 50 feet; cost \$8,500.

Architect William B. Ittner: For M. Gartride, a two-story frame residence; size 48 by 30 feet; stone foundation; cost \$8,000.

Architect Theodore Rapp: For H. A. Huemler, a three-story manufacturing building; size 123 by 127 feet; brick and stone; cost \$27,000.

St. Paul, Minn.—Architect E. P. Bassford is drawing plans for the new buildings of the Walter A. Wood Harvester Works in this city; they include malleable iron foundry, gray iron foundry, annealing shop, malleable finishing shop, grinding shop, knife finishing shop, cutter bar shop, tempering shop, stock rooms, blacksmith shops, machine shops, gray iron annealing shop, wood shop, paint shop, two storehouses and two boiler and engine houses; the aggregate cost of the buildings is estimated at \$49,400; the foundations for the first three buildings are already in, and the contract for the others is also let to R. C. Bement & Co., of St. Paul; the buildings are to be completed this year.

Chief Engineer G. W. Johnson, of the Chicago, St. Paul, Minneapolis & Omaha road, has drawn plans for carpenter shops, costing \$11,000; boiler shops, \$14,000, and engine house, \$18,000, for the railroad company, to be erected on Randolph street near Drake.

Architect Clarence H. Johnson has drawn plans for a two-story brick and stone dwelling on Summit avenue near Farrington, to cost \$35,000; it is to be erected by E. N. Samders, and will have all modern improvements.

John Espy is having plans drawn for a three-story brick store and office building, with all conveniences, on Sixth street corner Franklin; to cost \$35,000.

The Church of St. Casimir will build a two-story school and church on Jesamine street, near Mendota; to cost \$5,000.

John Ickler will let the contract for a two-story brick shoe factory on South Wabasha street near Fairfield; to cost \$10,000.

Dr. James M. Welch has had plans drawn for a three-story brick and stone dwelling on Holly street near Kent; to cost \$25,000; it will contain all the latest improvements, and will be finished in hardwood.

The American Manufacturing Company has had plans drawn for brick boiler shops, to be built on the levee near South Robert street, at a cost of \$7,000. Among the building permits taken out within the past few days are the following: Thomas Burningham, two and one-half story frame dwelling, West Seventh street near Chatsworth, \$9,000; P. C. Justus, two and one-half story frame dwelling, Fairmount street near Avon, \$5,000; S. W. Raudenbush, two-story frame dwelling, Osceola street near Avon, \$5,000; Annie E. Baldy, two-story frame dwelling, Portland street near Kent, \$8,000; A. Eckman, two-story frame dwelling, Osceola street near Grotto, \$5,000; F. Willius, two-story frame dwelling, Laurel street near Arundel; \$9,000.

Topeka, Kan.—Architect H. M. Hadley: For the University of Oklahoma, a four-story building, size 150 by 60 feet; stone and pressed brick, slate roof; cost \$50,000. For the Board of Education, at Sweet Springs, Missouri, a brick and stone schoolhouse; shingle roof, size 80 by 70 feet; cost \$10,000. Also for Winfield, Kansas, a two-story stone schoolhouse, size 60 by 40 feet; to cost \$6,000. For C. E. H. Higinbotham, a four-story hotel, stone, tin roof, size 40 by 50 feet; cost \$40,000.



RESIDENCE OF DR. J. A. MCGILL, CHICAGO.
HENRY IVES COBB, ARCHITECT.

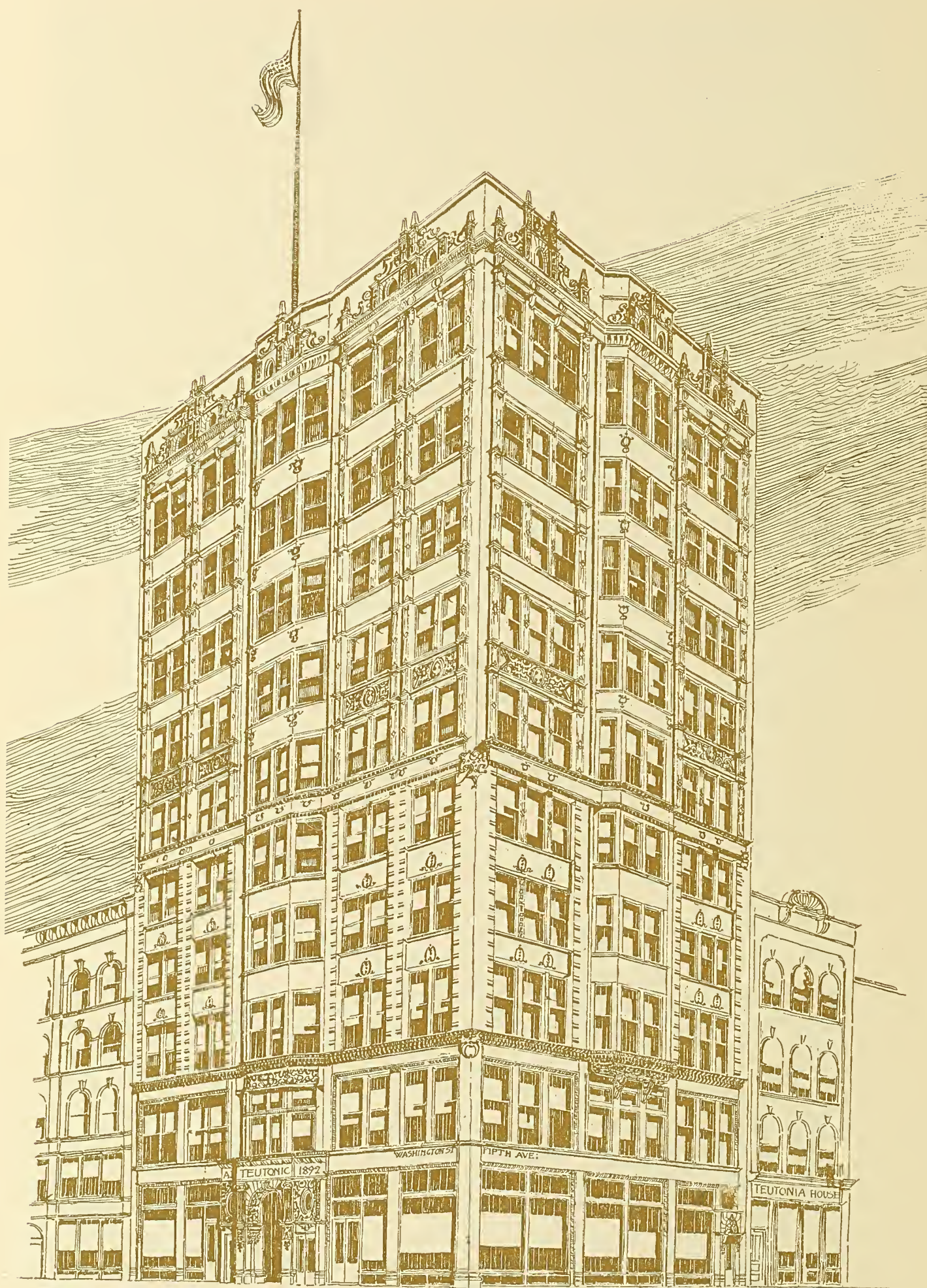


RESIDENCE OF F. FULLER, CHICAGO.
FREDERICK W. PERKINS, ARCHITECT.



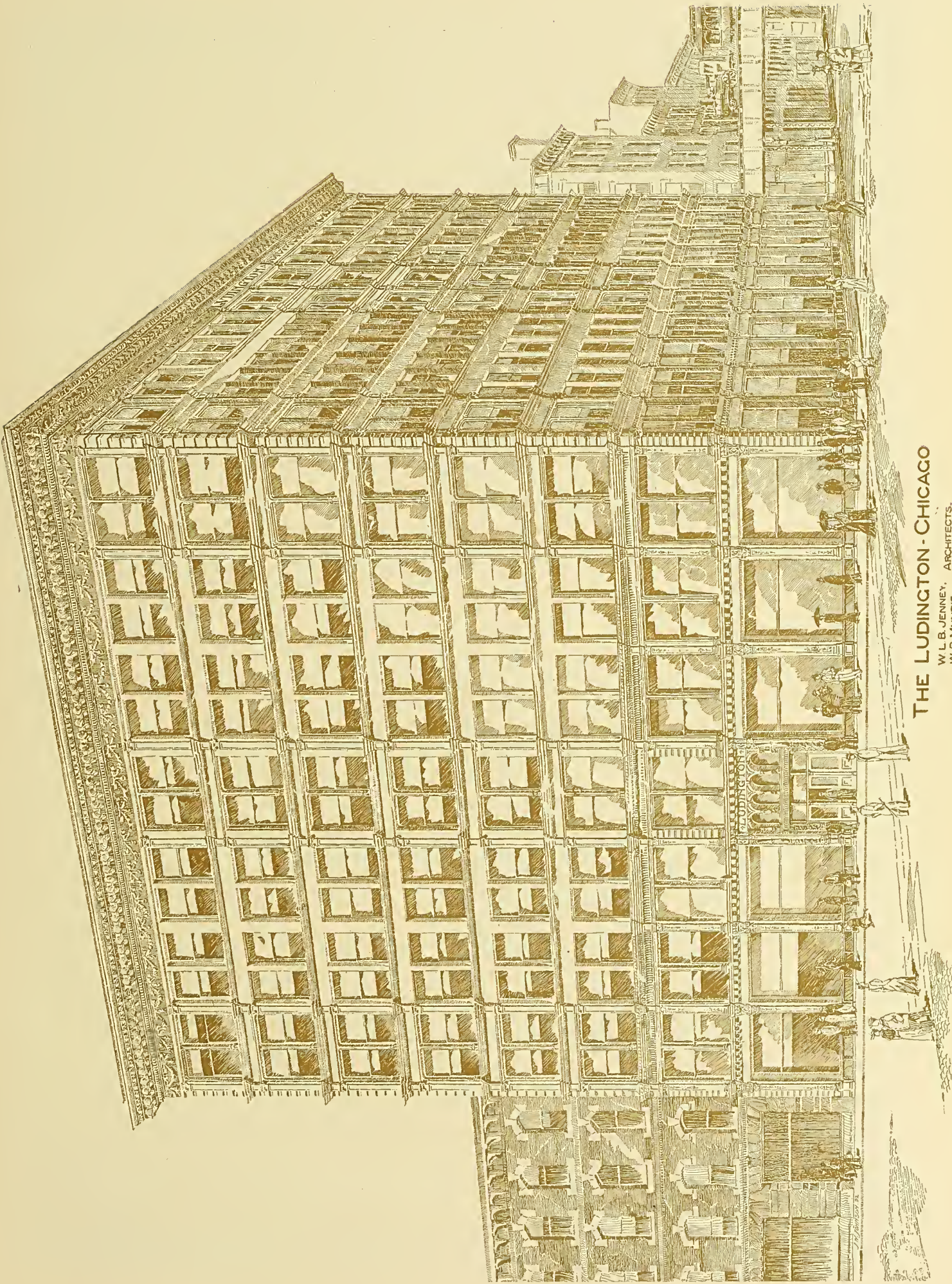
YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, CHICAGO.

W. L. B. JENNEY & W. B. MUNDIE, ARCHITECTS.

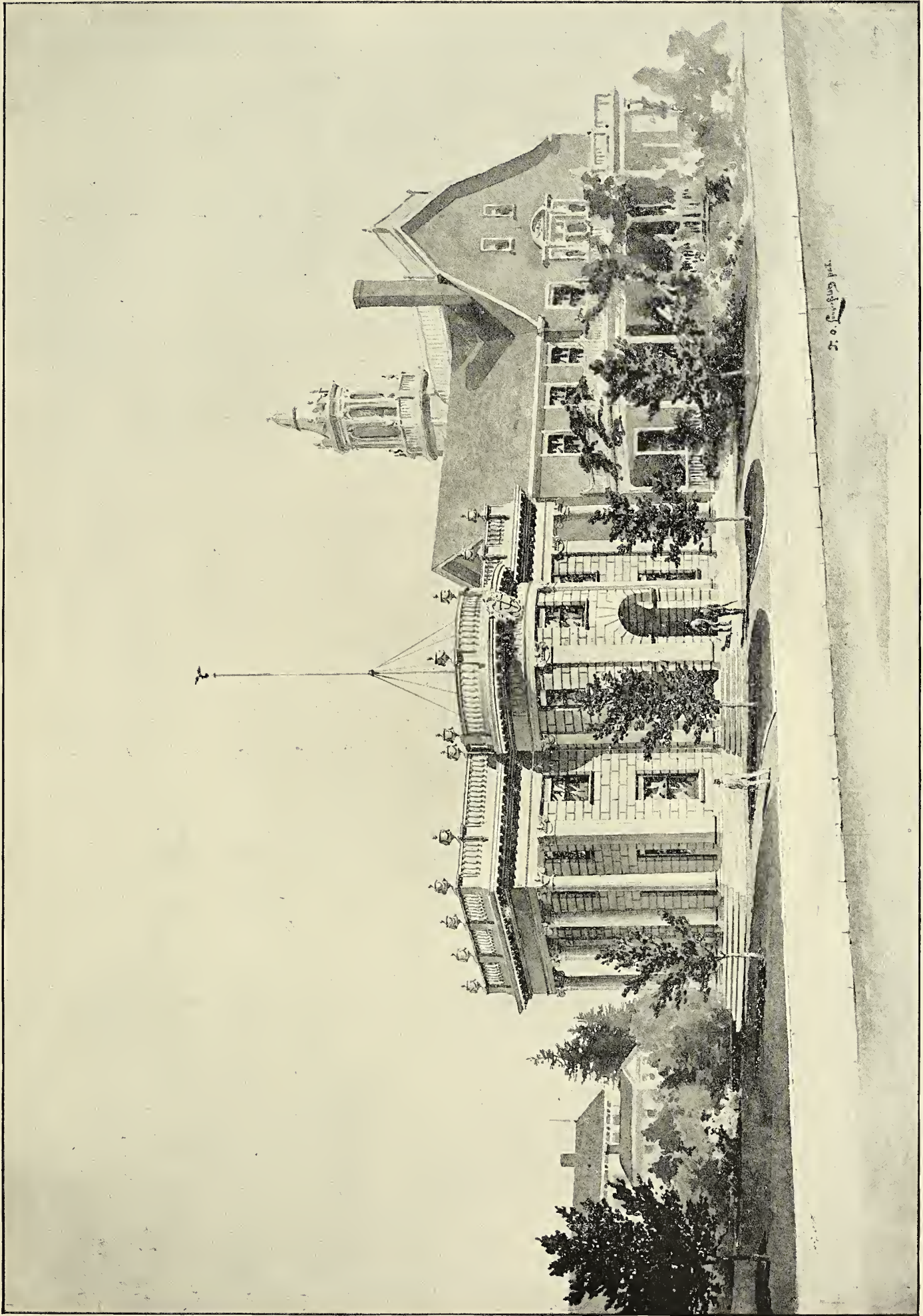


THE "TEUTONIC" OFFICE BUILDING, CHICAGO.

J. K. CADY, ARCHITECT.



THE LUDINGTON - CHICAGO
W. L. B. JENNEY, ARCHITECTS.
W. B. MUNDIE.



MASSACHUSETTS STATE BUILDING FOR THE WORLD'S COLUMBIAN EXPOSITION.

PEABODY & STEARNS, ARCHITECTS, BOSTON.

RESIDENCE FOR
MR. R. S. THAIN.
OAK PARK, ILL.
PATTON AND FISHER
ARCHITECTS, CHICAGO.



VIEW FROM THE SOUTHWEST.

VIEW FROM THE NORTHWEST.



END ELEVATION AND SECTION.



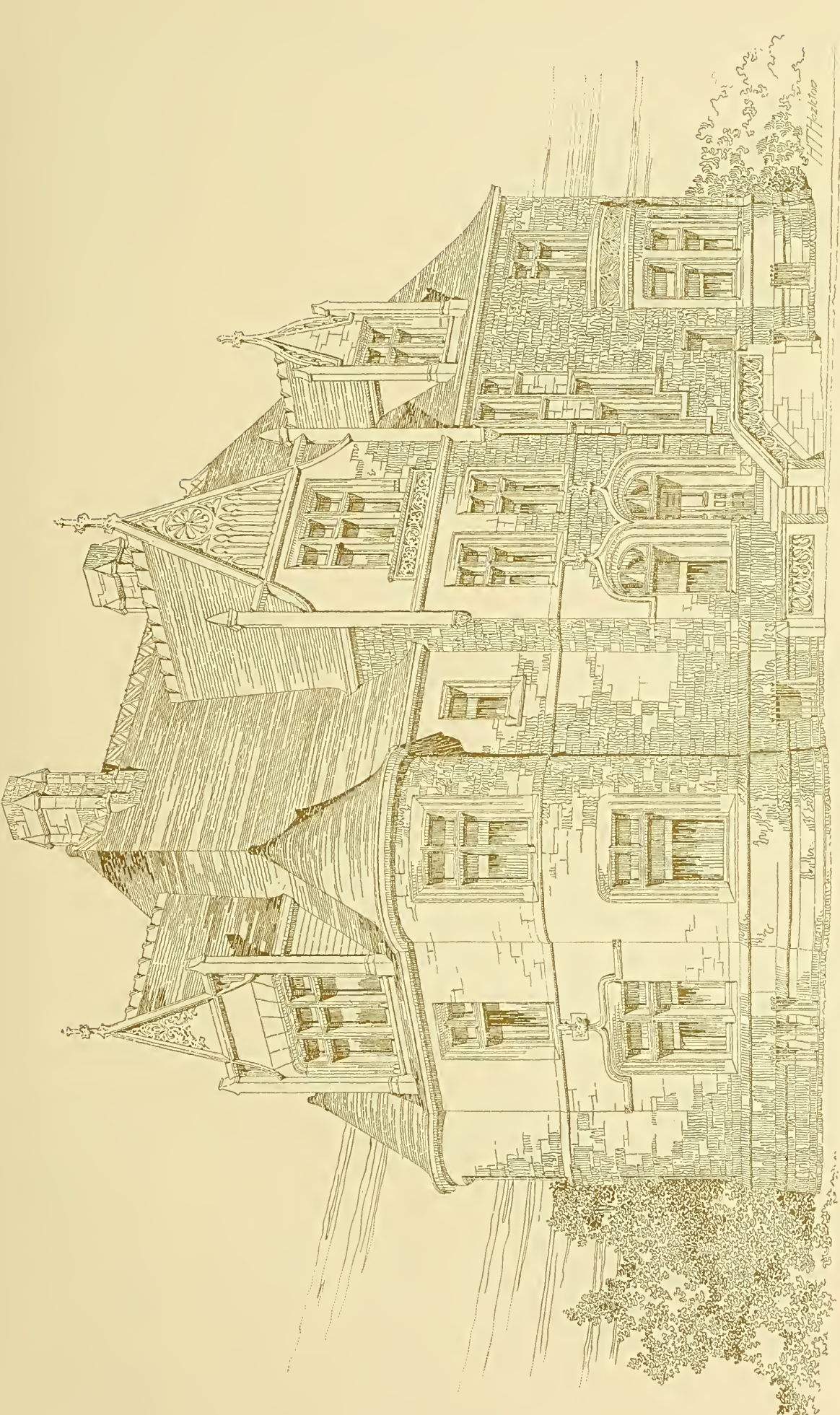
SIDE ELEVATION.



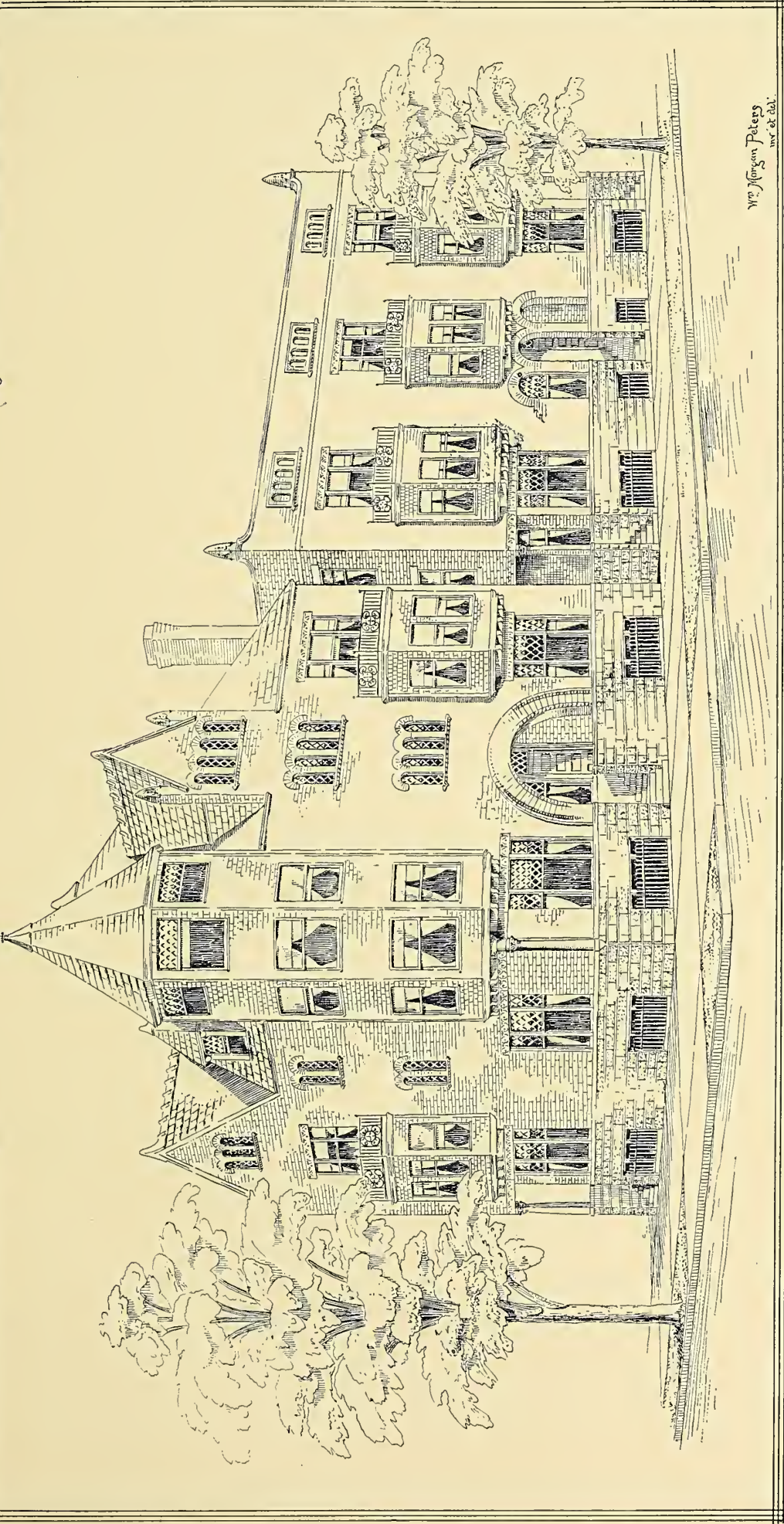
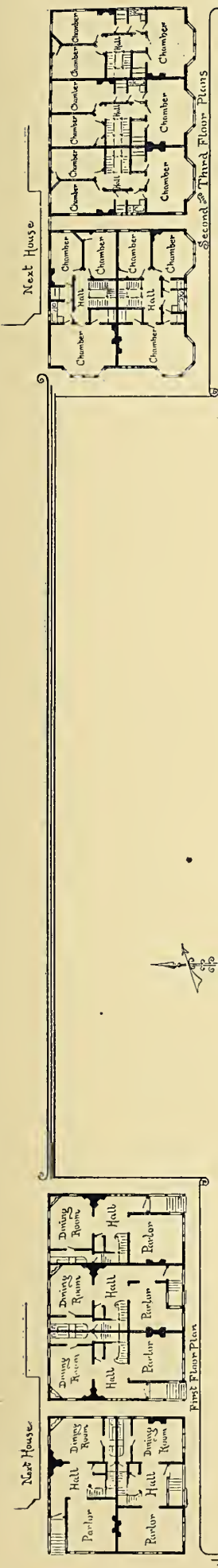
PERSPECTIVE VIEW.

COMPETITIVE DRAWINGS FOR IOWA STATE BUILDING, WORLD'S
COLUMBIAN EXPOSITION.

W. W. BOYINGTON & Co., CHICAGO, ARCHITECTS.



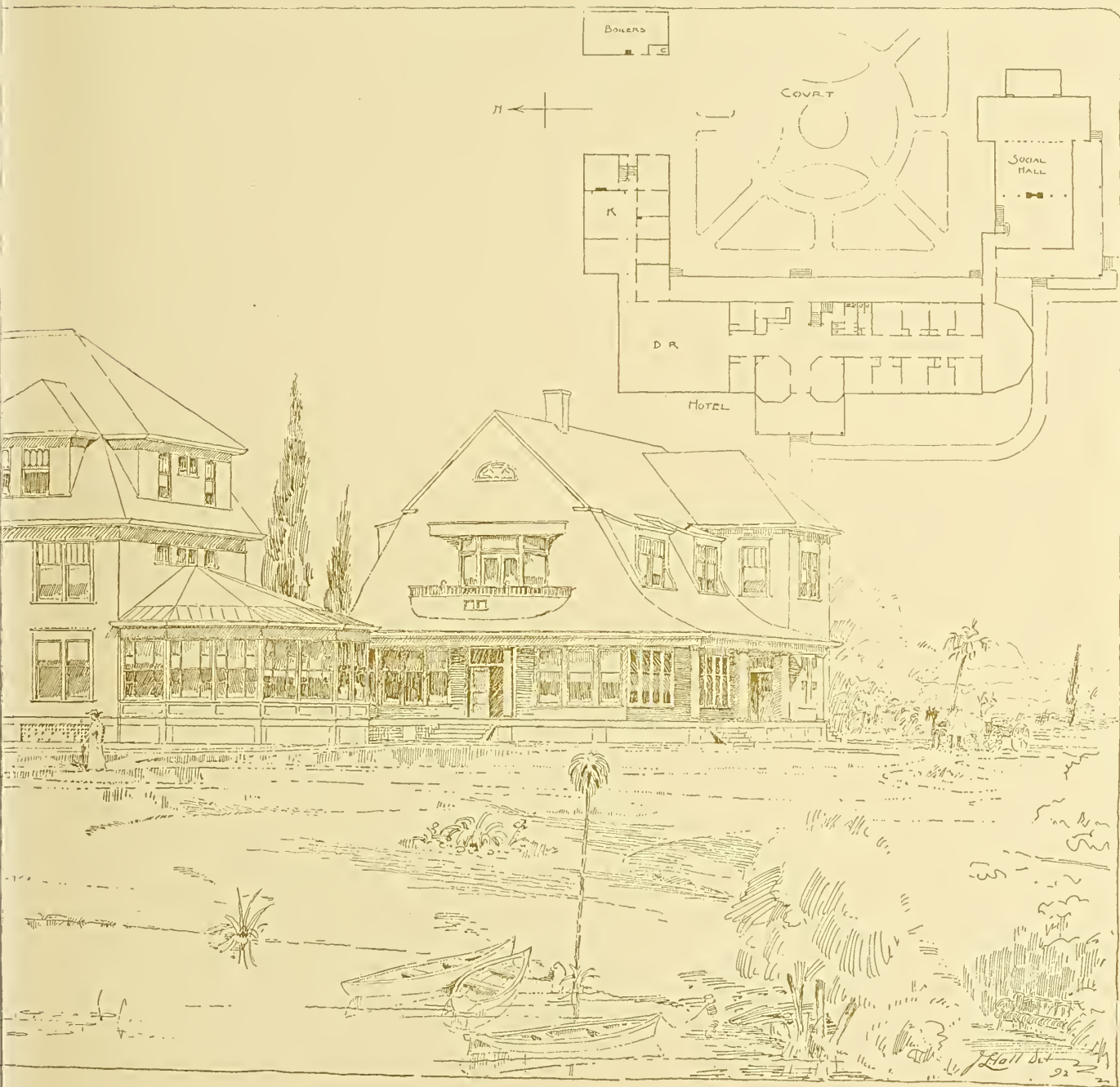
STUDY FOR A RESIDENCE -
BURNHAM & ROOT ARCHITECTS -



FIVE HOUSES FOR Z. T. HOLBROOK, CHICAGO.
WM. MORGAN PETERS, ARCHITECT.

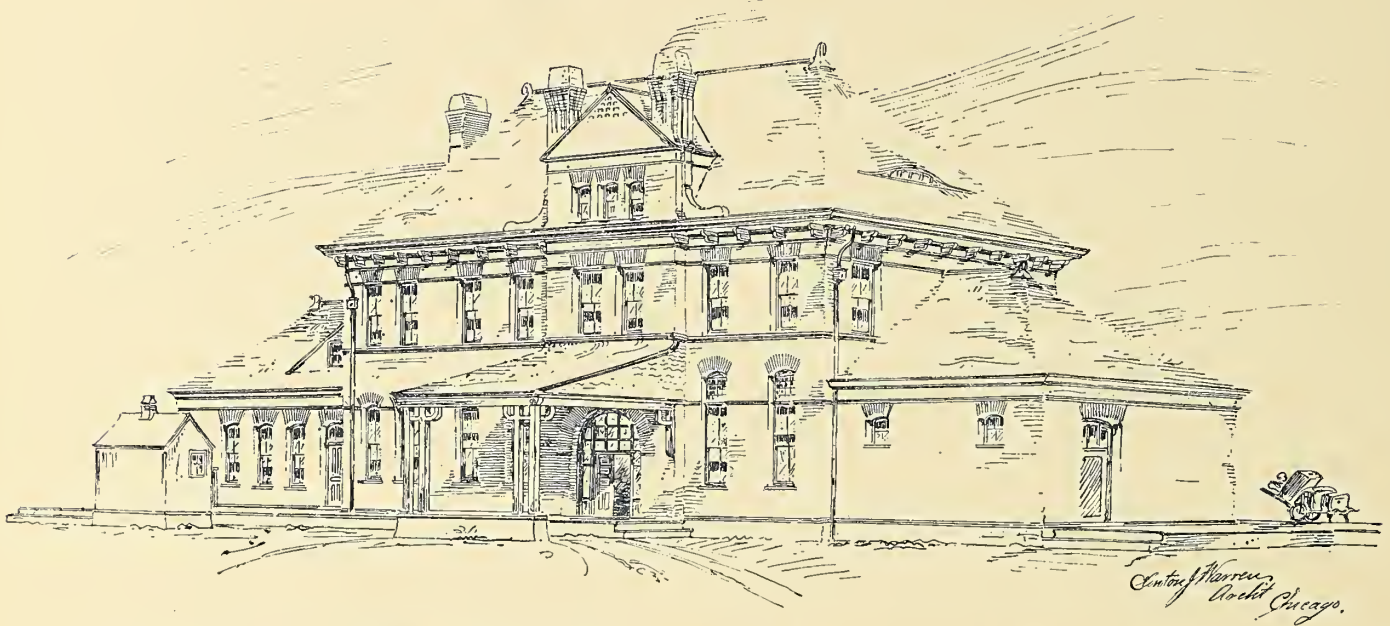
CLUB HOUSE · DUNEDIN · FLORIDA ·
PATTON & FISHER · ARCHITECTS ·
CHICAGO ·





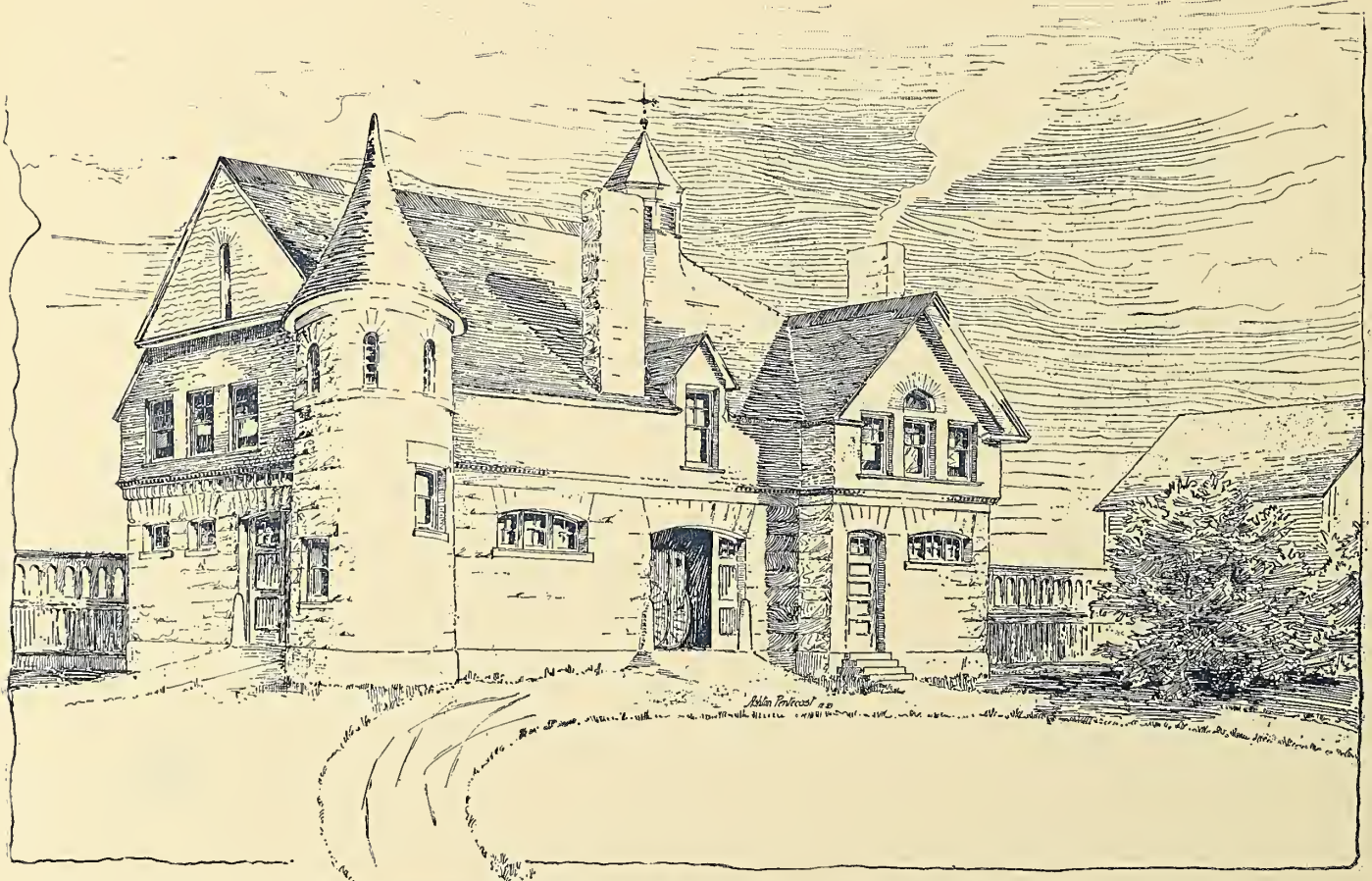
CLUB-HOUSE - DUNEDIN - FLORIDA -
 DAWSON & FISHER - ARCHITECTS -
 CHICAGO -





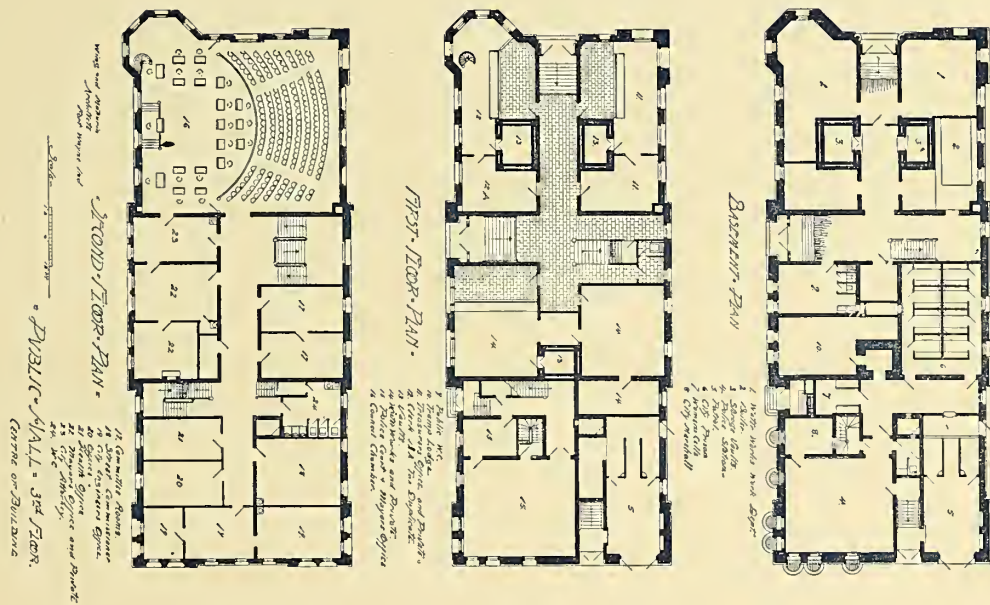
DIVISION STATION FOR KANSAS & NEBRASKA RAILWAY.

CLINTON J. WARREN, ARCHITECT, CHICAGO.



STABLE FOR JOHN M. DOWLING, CHICAGO.

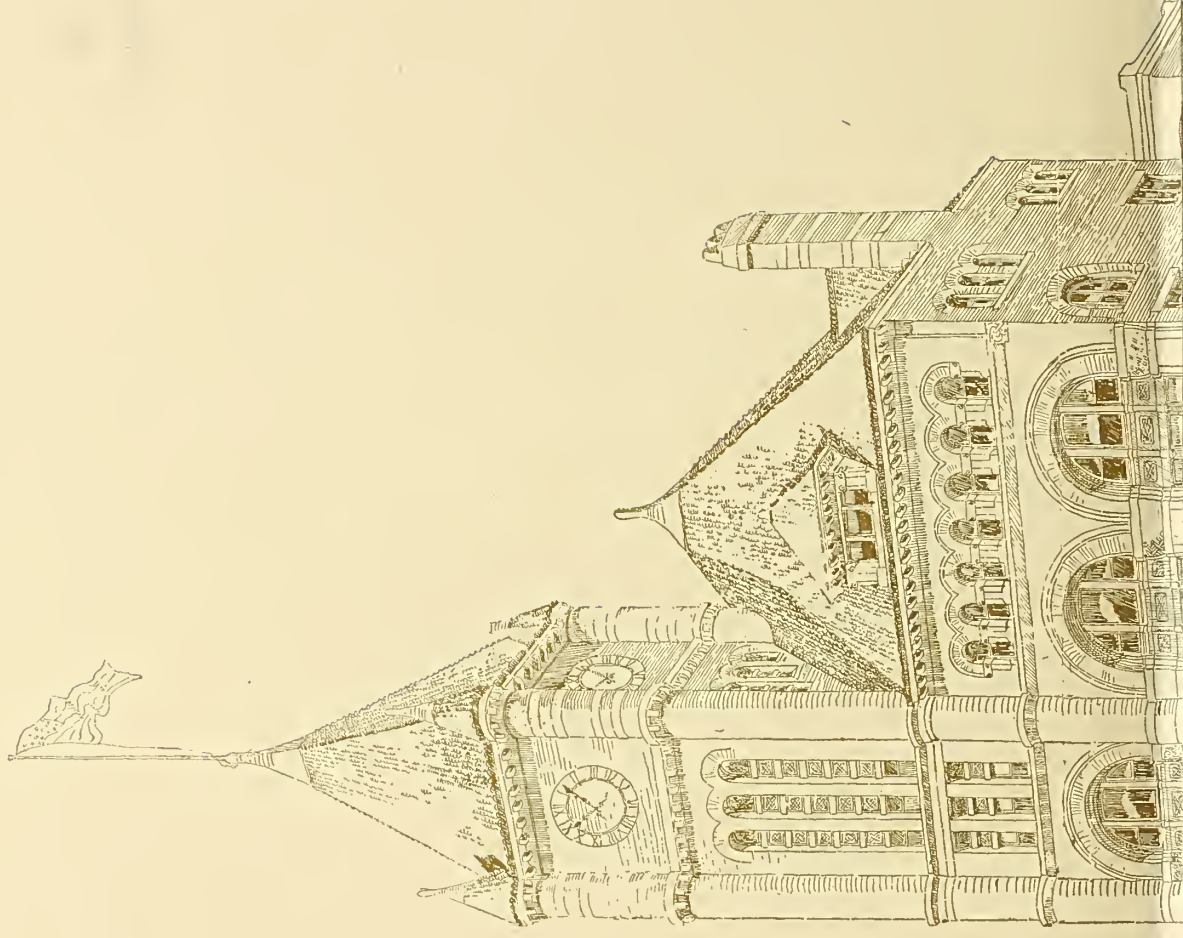
ALFRED SMITH, ARCHITECT.

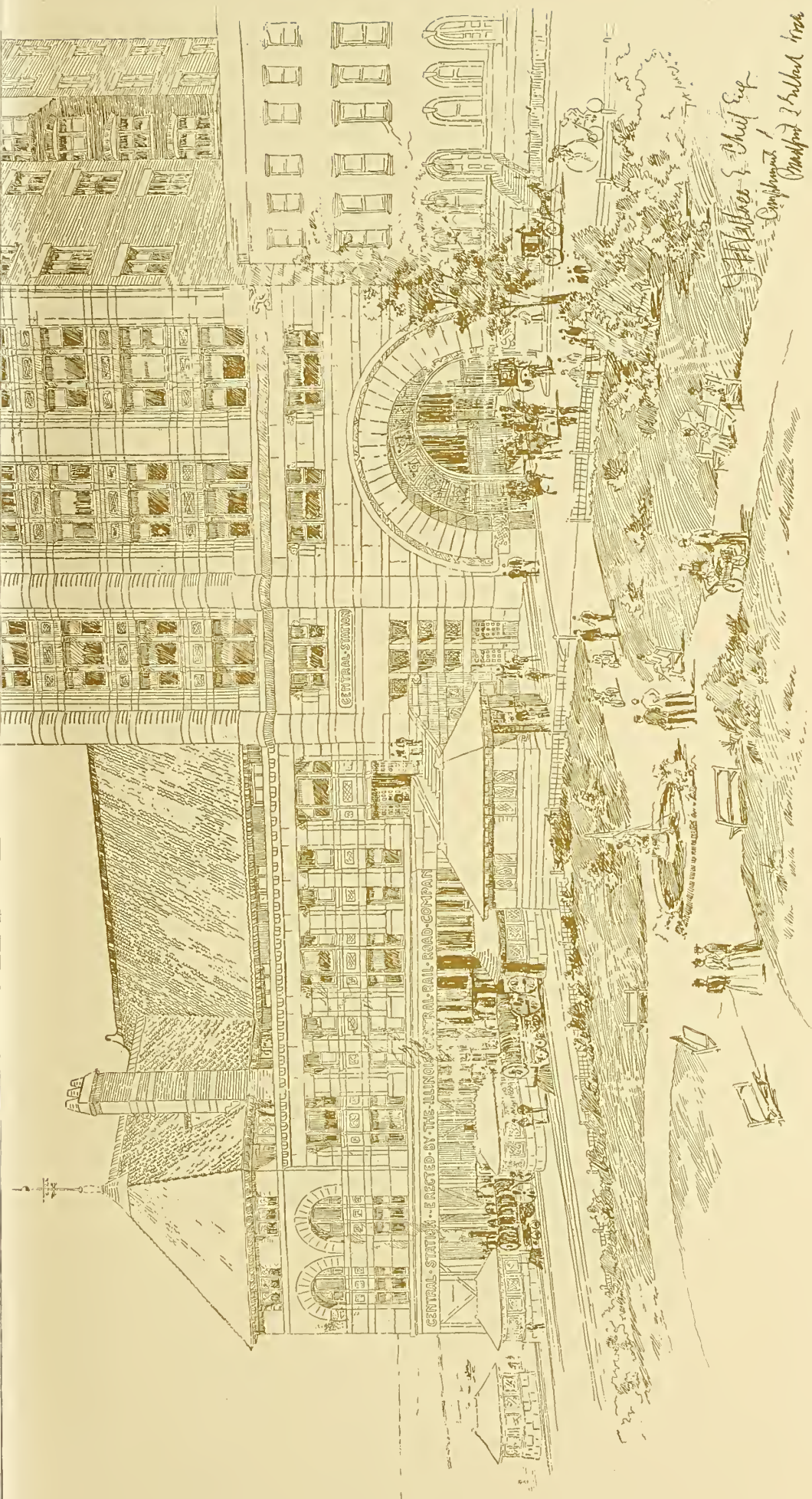


CENTRAL STATION..

AT TWELFTH ST CHICAGO. ILL
FOR THE ILLINOIS CENTRAL R.R CO

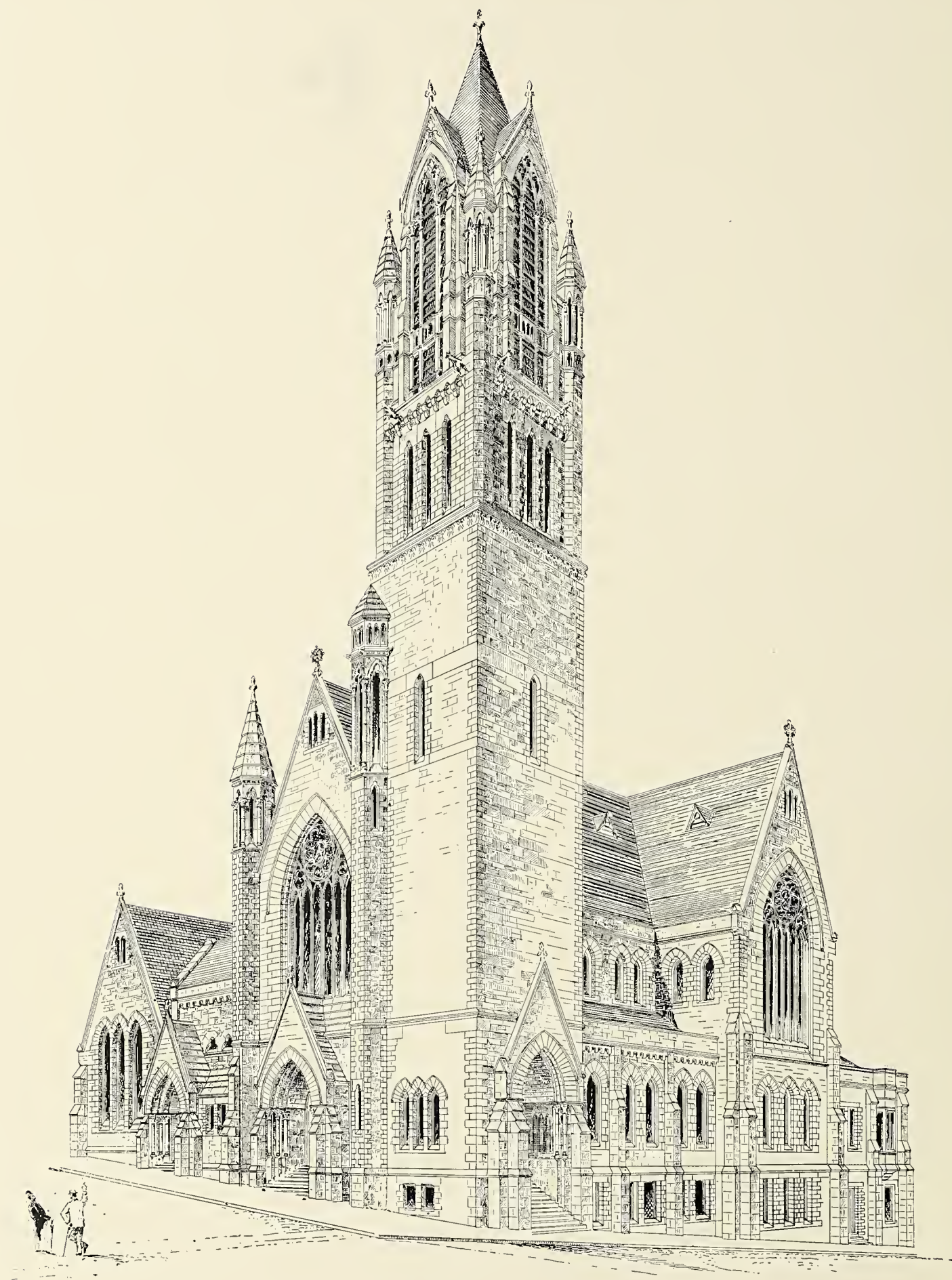
BRADFORD L. GILBERT.
ARCHITECT. TOWER BUILDING NEW YORK
AUDITORIUM TOWER CHICAGO





CENTRAL STATION.

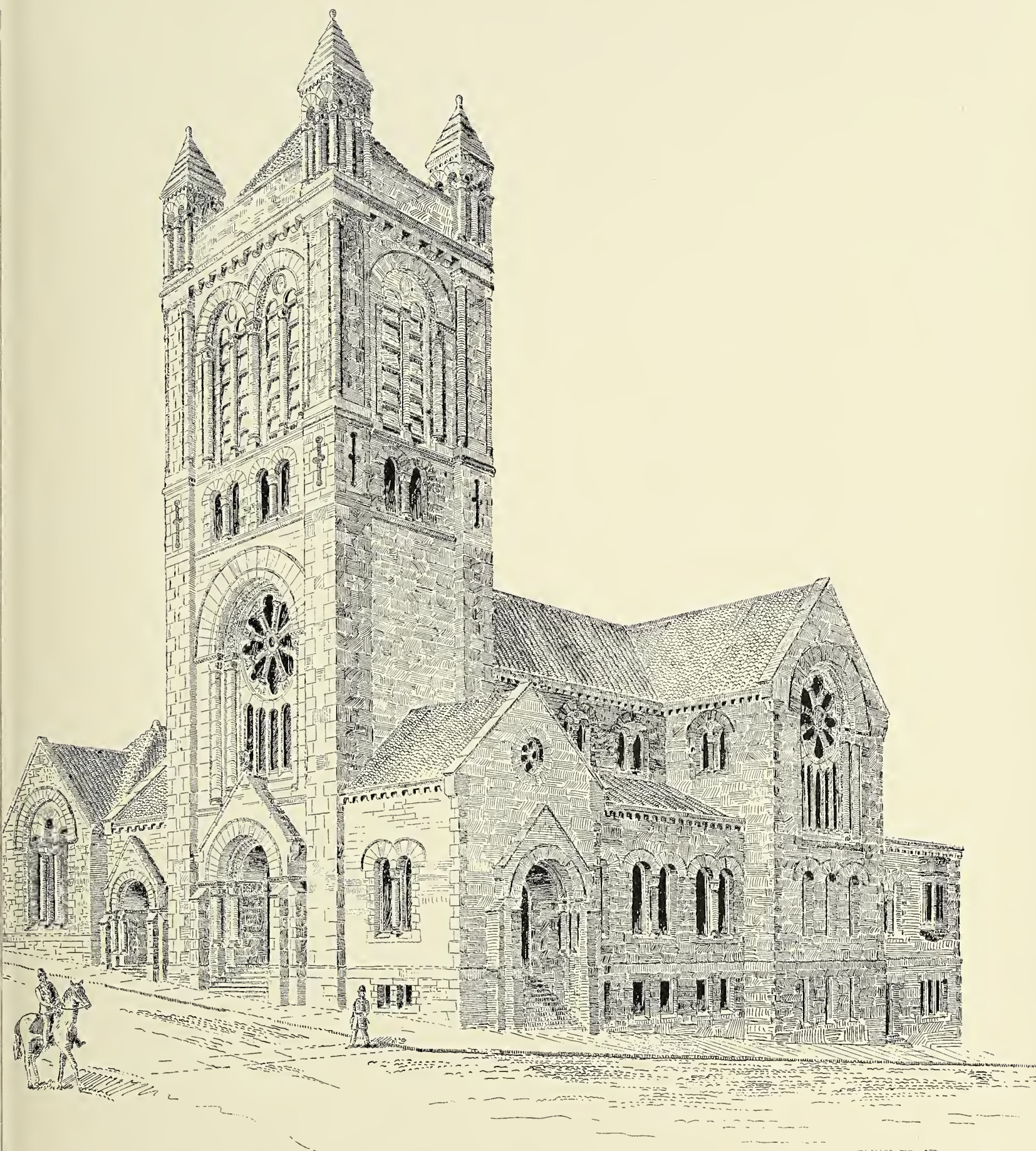
AT TWELFTH ST CHICAGO, ILL.
FOR THE ILLINOIS CENTRAL R.R. CO.BRADFORD L. GILBERT
ARCHITECT TOWER BUILDING NO. 1244
AUDITORIUM TOWER NO. 1244



Percy & Hamilton,
Architects.

COMPETITIVE DESIGN FOR TRINITY CHURCH, SAN FRANCISCO.

PERCY & HAMILTON, ARCHITECTS.



ALTERNATIVE DESIGN
Percy & Hamilton,
Architects.

COMPETITIVE DESIGN FOR TRINITY CHURCH, SAN FRANCISCO.

PERCY & HAMILTON, ARCHITECTS.

THE INLAND ARCHITECT AND NEWS RECORD

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No. 2



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IN THE WEST.

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Artisans from Victoria to Attend World's Fair.

At the meeting of the Trades-hall Council of Melbourne, mentioned in our April number, to consider the advisability of and ways and means for sending a number of Australian workmen to the Columbian Exposition, a sub-committee of which Architect Nahum Barnet, of Melbourne, is chairman, was appointed, and in July a report, which is printed upon another page, was submitted and adopted. The enterprise is receiving encouraging support from all quarters, particularly from those connected with the building trades, and at reassembling of parliament that body will be asked to contribute £2,000 toward the carrying out of the project. The success which attended similar projects by the English government, particularly that of sending representatives from all trades to the Paris Exposition, will no doubt influence the government of Victoria to aid this enterprise. It might be possible for the National Association of Builders to take the matter in hand so far as the entertainment of such visitors from foreign countries is concerned, and by placing itself in communication with them largely aid in the purpose for which they are sent. The adding to the list of a representative of the lithographic and photo printing trades is not only wise but will give these processes an impetus that will be of immense value. It is only recently that any of the new methods of reproduction were introduced into Australia, and there is still large need for improvement. The first instruction in the manner by which photo-engraving was done was sent to the editor of an enterprising illustrated journal from Chicago, and it is but ten years since the first firm in that line of work was established here. It is hoped that the Victorian government have ere this not only granted the required sum but largely increased it, as the benefits to be derived are bound to be so largely in excess of the outlay.

World's Congress of Architects in 1893.

The work of the World's Congress Auxiliary of the World's Columbian Exposition has been rapidly progressing under the energetic management of President C. C. Bonney, and almost every hour in the six months during which the Fair will be held is already appropriated by some division of the world's work. The Department of Art, of which there are a number of general divisions, including architecture, painting, sculpture, engraving, decorative art, photographic art, etc., is already well organized and each division is in the hands of an able and active committee. That of architecture has issued a preliminary address, which is printed on another page, and as soon as the reports of the reception of the project can be obtained from the more remote countries the plans for the congress will assume a concrete form. It is intended that this gathering shall include the most notable architects of the age. They will be asked to give to the profession a knowledge of the methods of general practice, the laws under which they work, and it seems to us that a detailed description of the general use of material, its nature and manner of use, might also be a valuable addition to the themes which will occupy the attention of the congress. A copy of the announcement of the congress has been sent to every architect whose address is

known to the committee, and it is expected that the different societies receiving the address will at once act in the matter, and by sending the names of those who will act in the capacity of advisory council and favoring the congress with the subject of a theme upon which they will discourse the work of the committee will be greatly facilitated. The Chief of Construction of the Columbian Exposition, Mr. D. H. Burnham, is chairman of the committee of the auxiliary, and the other members, Mr. W. L. B. Jenney and S. S. Beman, are among the most noted of American architects, while the profession in general is represented by the American Institute of Architects. It is certain that the architects of the world will receive a royal welcome at the congress of 1893.

**An
Impractical
Controversy
Revived.** On another page we reprint the substance of an "opinion" as to the ownership of architectural drawings which was rendered in 1871 at the request of the Royal Institute of British Architects by eminent English attorneys, and which reappears in a late issue of the *Journal* of the Royal Institute of British Architects, in connection with a revived discussion of this topic. This "opinion" makes interesting and instructive reading, though there is room for question whether to architects in general the controversy is in fact of very much practical importance. Closely scrutinized, it recalls the apparitions which eluded the tearful embrace of *pius Æneas vox et preterea nihil*.

**Architects'
and Owners'
Claims
to Drawings.** Architects claim that the drawings are theirs, loaned to the owner and contractor as instruments of service, but not sold to anyone, and they claim the right to have them returned when the building is finished. Owners dispute this. They say they have paid for the drawings, and want something "to show for their money." They often produce receipts from their architect acknowledging so much money paid "on account of drawings," or "in full for drawings." A historic case is the suit of Commissioner Ayrton on behalf of the British government against the heirs and successors of Sir Charles Barry to recover possession of the original drawings for the houses of parliament, in which judgment was given against the architects. On the other hand, one story is told of an owners' lending or selling to other parties the drawings for his building when finished until it was duplicated in the same town a dozen times or more.

**The
Ownership of
Drawings
Unimportant.** But instances like these are exceedingly rare. In the vast majority of cases the owner is as unwilling as the architect to have his building duplicated anywhere or by anybody; and, if he wants to keep his tracings or blue prints after the house is done, why should the architect object? What does the architect want with these old and once-used drawings? Does he expect ever to find a new customer to build exactly that kind and size of house in every respect? If he should, which is very improbable, he can make new copies from the originals which, of course, he will always return. The same questions apply to the average owner. Should he build again, he is not likely to use the same drawings. He is likely to be ambitious to do something better and finer each time he builds anew. Hence, if the custom were universal for

owners to return every drawing and specification to the architect, or if it were equally customary for them never to do so, it may be doubted if, on the whole, the interests of architects or of owners would be affected materially, except for the improved good feeling that would arise from the avoidance of all controversy over this subject.

**Contracts
Between
Architects
and Clients.** It would be a great improvement in every way if architects generally would adopt the same business methods as to their own services which are customary in the business world at large and make a formal written contract with every client. Architects alone are to blame for not doing this. No honest client would object, and if the dishonest ones were eliminated thereby, so much the better. Such contracts should cover every important item, including the ownership of drawings and specifications, and then there would be no further disputes on this subject. There are always occasions enough for friction between architect and client at the best, without causelessly adding this one.

**The New York
School of
Applied Design
for Women.** How to transmute into gold or greenbacks feminine talent for art has long been a perplexing problem. Young lady clerks, typewriters, stenographers, etc., have become remarkable and are in lively demand. But artistic female talent: alas! alas!! Most people with money fight shy of an introduction to all young ladies, or old ones either, with home-made pictures to vend. They are as unsaleable as spring poetry. Yet there is certainly female talent for art, for design, for color, for outline, proportion, harmonies, and the world needs the productions of such art, if only they can have their crudities trimmed off and can be toned into a shape to meet the approval of cultivated taste. This long neglected task is now to be neglected no longer. A group of kind-hearted, far-sighted men and women have organized and opened at 200 West Twenty-third street, New York, a *School of Applied Design for Women*. Hon. George L. Ingraham, Justice of the Supreme Court, is president and Miss Ellen J. Pond is secretary. The first term opens September 19, 1892, there will be four terms per year of about twelve weeks each, and the tuition will be \$20 per term or \$50 for the whole year. This school is to be practical; it is to fit young ladies for business; it will teach them to make designs that manufacturers want and will pay for. The teachers will all be practical designers now employed in business establishments in their special lines and hence perfectly familiar with all the technical and other practical considerations which affect their designs. At first classes will be formed in designing carpets and wall paper, and in architectural drawing. Later it is intended to add instruction in embroidery, tapestry, stained glass, book covers, ornamental painting, engraving, lithography, etc. The instruction will be thorough and will begin with first principles by teaching the laws of geometric design, the conventionalizing of natural forms, the use and harmonies of colors, freehand drawing, drawing from the cast, and historic ornament. The architectural students will also receive instruction upon the nature and uses of building materials and upon heating, ventilation and plumbing. This school should become immensely popular with artistic women, and should lead to a great improvement in the designs employed by American manufacturers.

REMINISCENCES OF CHICAGO IN 1859—ARCHITECTURAL AND OTHERWISE.

BY P. B. WIGHT.

PART II.

THE courthouse then standing, the work of J. M. Van Osdel, was the central building, which was afterward enlarged by two wings and destroyed in the great fire. It was a very effective building and was built of blue limestone, which was brought from Lockport, New York. The wings, subsequently built, were of white Athens limestone. The courthouse was surrounded by a good lawn ornamented by fountains, and an iron railing. This lawn and railing were at the first established city grade, and the streets around it were higher. The courthouse bell, which had such a fine tone, could be heard all over the city, and it sounded the hours of labor and meals. All labor was then suspended at noon, and almost everybody walked home to dinner.

At that time there were but two restaurants where a good meal could be had. The best was "Tom Andrews' Headquarters," on the west side of State street, south of Lake. It was the resort only for *bon vivants*, for the prices were beyond the reach of many. There one had nothing to look at but plenty to eat, and there could be had the best beef in thick cut porterhouse steaks, and mutton chops of the English pattern. It was the only place in the city where New York shell oysters could be had, "and they came high." I believe that Tom Andrews was the first man to bring shell oysters to Chicago. They came by express in barrels, layers of oysters and ice alternating, to the great annoyance of baggagemen and express messengers. The other restaurant was Anderson's, on Clark street. The Methodist Church block was built that year, but it was not equal to the Portland block. On the south side of the courthouse square stood the two historical churches with their wooden spires, one occupying the present site of the Opera House block, and the other that of the Chamber of Commerce building, but neither spire would come anywhere near to the height of those buildings. The former was, in 1859, transformed into Bruuswick's billiard hall, which was thought to be a wonder on account of its size at that time. There were chess tables up in the gallery, and I remember being badly beaten by Architect Nicholson, who I afterward ascertained was the champion of Chicago. I used to play billiards in that hall with Albert Crosby, afterward of Opera House fame, who double discounted me, and beat me at that, to the edification of an admiring crowd that always gathered when he played. He was the best amateur in Chicago for a long time, and Tom Foley was the leading professional. Michigan avenue then had a good plank walk on the east side from Randolph street to Park row. One night Crosby and I ran a race the whole distance (more than a mile), time not taken. He beat me about twenty feet, but I had to lift him up and almost carry him home. In that year the great billiard match between Phelan and Sereiter took place at Detroit. I shall never forget the excitement there was in Chicago over it. The Tremont House used a special wire and bulletined the whole score.

In that year, too, the memorable campaign between Lincoln and Douglas for the senatorship from Illinois took place, and I shall never cease to regret having missed the opportunities I then had to hear Lincoln speak. They spoke frequently in Chicago. Any stranger would have thought that a United States senator was to be elected by the direct vote of the people. Even on election day the tickets for legislative candidates had printed headings calling them Lincoln and Douglas tickets. I cannot help but think that it is the memory of this famous contest and the fact that the candidates appealed directly to the people that first suggested to Senator Palmer the idea that he has formulated with so much earnestness in his bill to have senators elected by popular vote. He tried the canvassing method himself before the legislative election, and probably felt that he had secured his own election by that means. He was only following the experience of Stephen A. Douglas.

The first architect that came to Chicago after Mr. Van Osdel was Asher Carter, brother of T. B. Carter, who still survives him. Mr. Carter was a native of Morristown, New Jersey. There he was a carpenter with a fondness for drawing plans, in which he had no practical experience until he came to Chicago. He was sent by James Renwick, of New York, to superintend the erection of the Second Presbyterian church at the northeast corner of Wabash avenue and Washington street. There he erected a shanty on the

sidewalk, and as he had much leisure time devoted it to drawing plans of imaginary buildings. It was not long before a demand came for something useful in that line; the acquaintances he made in that influential congregation became clients, and he was a full-fledged architect before the church was finished. Mr. Carter told me that he built the church on the surface sand above the clay, which was then pretty high above the lake, because he would not trust the substratum. Experience justified this, for the church had a pretty heavy tower, and it is well known that the building never developed a crack or flaw. This church should have been mentioned before in connection with St. James' church, for it was the only bit of good church architecture on the South Side. It introduced to Chicago its native black stone, which was a great curiosity and a success architecturally, so that the same society built its new church in 1872 of the same material. Nor did it forget after twenty years the good services that had been rendered in the 50's. It employed Renwick to design the new edifice now at Twentieth street and Michigan avenue and used the same stone again. I suspect, however, that our own John Addison, who was then in Mr. Renwick's employ at New York, was the real designer of the new church. But the trustees not only employed Mr. Renwick to design, but asked Carter to superintend. I was then in partnership with him and he was obliged to decline. The result was that Mr. Addison was sent here to take charge and did not return, and probably to Mr. Carter's declination we are indebted for having secured John Addison as a permanent resident of Chicago.

In 1858, Mr. Carter had taken into partnership Augustus Bauer, whom we all know. Mr. Bauer, when he came from Germany, entered the office of John B. Snook, of New York. He then came to Chicago and was for a time the draftsman of Mr. Carter. Carter and Bauer were the first architects whose acquaintance I made. Their office was on La Salle street, opposite the Metropolitan block, which then contained the only music hall in the city. I was introduced to them by one of their old clients, who informed them that he was going to employ me on a piece of work which had been promised to them. To such an extraordinary proposition, made in cold blood, there followed the most beautiful exhibition of professional courtesy that I have ever known, and the like of which I think has never been recorded. Instead of kicking me out of the place and bringing a suit for damages against the client, they congratulated me on the appointment and asked me to accept the hospitality of their office without price until I could be permanently established. I remained with them only until I could afford to hire a small office, and in the fall of 1859, having nothing to do, I went east on a visit. That visit lasted twelve years; and when I came to see the ruins in 1871 I was told that my swinging sign, high up over the entrance to an office building, had been burned up in the great fire. My correspondence with Mr. Carter had continued up to that time. I was able to supply Carter and Drake with stationery from New York in time to begin work again without loss of time, and the new sign was inscribed Carter, Drake & Wight.

While first in Chicago I had made the acquaintance of Mr. Boyington, Mr. Burling, Mr. Wheelock, and Frederick Baumann. The only other architect practicing here that I now remember was Wadskier. Baumann was then of the firm of Wallbaum & Baumann, mason contractors. It was one of the traditions of Chicago then that he had practiced as an architect several times at earlier dates, and had also amused himself as a boss stonecutter. As to what he *really was* we all knew then, as we do now, and from my own experience I confess to a fellow-feeling when I say that our only motto should be, "once an architect, always an architect."

It was during the year when I first resided in Chicago that Hessler, the photographer, took his panoramic view of the city from the cupola of the courthouse on eight consecutive negatives, making a complete circle which could be connected at any or all of the eight points of junction. It elicited great admiration at the time and there were many copies of it in the city, all of which were mounted in fan-shape, for they were true pictures and wider at the top than the bottom. I was gratified on my return after the fire, in 1871, to see one in the *Tribune* office, which, I believe, is the only print preserved, for it represented the city as I had last seen it, but then in ruins. All the "great" architectural work which was then so much vaunted by the press, and had been executed between 1860 and 1870 is, therefore, a sealed book to me, and I think now no loss to anyone. It was the period when Chicago

"splurged" architecturally, and the era of prosperity following the war had thus found its material expression.

It was during the same year that Hessler took the best of all Abraham Lincoln's photographs, before he allowed his beard to grow. There are a few copies still in existence, now of great historical value. While Hessler was the best photographer for views, Fassett was the leading portrait artist. Mrs. Fassett was then coloring portrait photographs and copying them in water colors. Her work was then, before she had the ambition to do great things in oil colors, the best retouching done anywhere in America, and showed what a true artist could do in that line of work. The Fassett studio was to me like an oasis in a desert, the only place in Chicago where I could breathe an "atmosphere of art" and find congenial spirits.

And so this reminiscence ends with one pleasant recollection.

THE CHICAGO MANUAL TRAINING SCHOOL.

AT the northwest corner of Michigan avenue and Twelfth street, Chicago, stands the handsome four-story brick structure, which is the home of the Chicago Manual Training School, one of the least obtrusive yet most practically useful of all the institutions of the inland metropolis. Chicago was the second city in the Union to adopt the manual training idea, which proposes to insure *mens sana in corpore sano* not by deliriously dubious baseball and boat-racing contests, but by physical exercises which shall be useful as well as entertaining, and, while developing sturdy muscle and brawn, will not undermine earnestness of purpose and loftiness of character.

The Chicago Manual Training School is a sort of primary college. It takes boys from the age of fourteen upward and fits them for the second year at Cornell University and the Massachusetts Institute of Technology, Boston, or for the freshman year at Purdue University, Lafayette, Indiana; Washington University, St. Louis, Missouri; Illinois University, Champaign, Illinois; Michigan University, at Ann Arbor, Michigan; and the Rose Polytechnic Institute at Terre Haute, Indiana. These institutions admit its graduates as above without reexamination.

At the same time it is a primary workshop and laboratory combined, and by alternating work with study it fits the same boys in the same period for immediately filling subordinate places in locomotive and other machine shops and foundries at the turning lathe or at the forge, at the carpenter's and joiner's bench and in the offices of practicing architects and engineers. All this it does without any risk of overtaxing either mind or body; and the average boy finds quite as keen and healthful, if less hilarious, enjoyment in thus "learning to make things" as he who runs himself lame and shouts himself hoarse on a baseball field.

The course of study covers three years. The first or junior year embraces algebra, plane geometry, physiology, English language and literature, or Latin and drawing, both freehand and mechanical, with perspective. The shopwork in the same year covers carpentry, joinery, wood turning, pattern making and instruction in the care and use of tools. Last year the junior (lowest) class made, glued and finished complete twenty-five ash tops for drawing-tables, two cylinder hand rails for stairs, two tool cases with forty-eight drawers in each, and six double benches for pattern makers, each having six dove-tailed drawers, also two center tables, one library table, one China cabinet, one secretary, also a large collection of iron shaft hangers, pulleys (plain and cone), wrenches, gear wheels, sheave wheels, oil cups, etc. In all there were over thirty-five hundred pieces done in one year by boys fourteen to seventeen years old, much of which work would sell without question anywhere as the work of experienced mechanics.

In the second or middle year the boys advanced to solid geometry, plane trigonometry and surveying, physics, general history and English literature or Latin, and to projection drawing, shades and shadows, line shading, brush shading, isometric drawing, machinery details and the drawing of machinery from measurement. Some of the specimens of brush and line shading left on the walls by the middle class of last year would do credit to any draughtsman, however experienced. Anyone who is interested to know what Chicago boys can be taught to do in two years of alternate work and study, should run down to this school and spend an hour looking through its drawing rooms. He will return a wiser and not a sadder man.

The shopwork for the middle year consists of molding, casting, forging, welding, tempering, soldering and brazing. Dies

and taps for cutting screw threads are made and tempered by the middle class, who also make all the small iron and steel tools used in the whole school. In the iron shop are thirty forges and thirty anvils, also a drill press, emery wheel, shears and all accessories complete. The foundry has two brass furnaces with crucibles, troughs, flasks, etc., and the boys have access to a large cast-iron foundry adjacent.

Last year this class turned out forty-six hundred pieces of work, enough to do credit to a very industrious class of boys if it had spent all its time in the workshop instead of devoting half of each school day to books. They made one hundred and fifty pairs of blacksmith's tongs, five hundred lathe tools with diamond points, five hundred other tools, as punches, chisels, etc., and six piano lamp stands of iron, three pairs of andirons, four pairs of pipe tongs, and a miscellaneous lot of hammers, axes, etc.

One might think from the samples of manufactured articles produced by last year's middle class, that they were ready to graduate as full fledged ironworkers. But there is yet another year before them.

The senior class bookwork embraces spherical trigonometry, analytical geometry, bookkeeping and higher algebra, chemistry and physical geography, English literature, civil government, political economy, or Latin, or French, and architectural and mechanical drawing including perspective. The shopwork covers chipping, filing, fitting, turning, drilling, planing and the management and care of steam engines, boilers, etc. The chemical laboratory is so fitted that each pupil has a desk to himself, with his Bunsen burner and his bottles of reagents, and he can make his own elementary analyses.

Last year's seniors made six planer jacks, two boring bars and cutters, one chuck with dies, one milling cutter, eleven countershafts for speed lathes, two model compound marine engines from patterns furnished by the United States Navy Department, four brass tables, three dynamos, one graphophone, one aquarium, one gun carriage, eight draftsman's stands, and a countless assortment of smaller ironware. Plainly, Satan is effectually shut out from this school, according to Doctor Watts' theory, for there are no idle hands there.

Now what becomes of these boys when they get through with this surprising amount of work and study? Are they actually practical? Does anybody want them in his shop or office?

One of the most important features of the school is the record it keeps of its graduates after they go out from its walls. The first full class graduated in 1886. It numbered twenty-seven. Of these one is assistant to the Massachusetts state board of health, and lecturer at the Institute of Technology, Boston. One is in the electric department of the Columbian Exposition, three others with electric supply companies, and another is an electrical contractor. Two are in the employ of Chicago architects, two are draftsmen for ironworks, and two are in railway employ, one as engineer and one as machinist. This is a sample of the record of each succeeding class.

The class of 1891 numbered fifty members. Nine are now at Cornell University, four at the University of Michigan, three are with Chicago architects, and three are electricians and others in various industrial and commercial pursuits.

The present senior class numbers 71, the middle class 108, the junior class 156, and there are four special students. The faculty embraces thirteen teachers. The school year for 1892-1893 opened September 5, 1892, and closes June 21, 1893, embracing two terms of twenty weeks each. The tuition is \$40 per term for the junior year, \$50 for the middle year and \$60 per term for the senior year. A limited number of scholarships have been generously provided for the benefit of deserving boys who are unable to meet the very moderate charges for tuition.

This excellent school is the result of a movement initiated by the Commercial Club of Chicago, and is largely sustained by the liberality of this enterprising and patriotic body. Mr. E. W. Blatchford is president of the board of trustees, John M. Clark is vice-president, Marshall Field is treasurer and William A. Fuller, secretary. Mr. Henry H. Belfield, A.M., Ph.D., is director and manager of the school.

THE numerous notices, official orders, etc., appearing in the French journals give evidence that the French architects will endeavor, by both drawings and photographs, to make as brilliant a display as possible of their work at the Columbian Exposition, although the space at their disposal is said to be very limited.

A REMINISCENCE OF RICHARDSON.*

BY A. O. ELZNER.

RICHARDSON was as firm a believer in his own greatness as was his most enthusiastic worshiper. "There," he would say, striking an attitude before a large drawing of the Senate Staircase at the Albany Capitol, "there," he would say to the awestricken admirer, "that will be the finest staircase in the world." That of course immediately placed the matter beyond all possibilities of a shadow of a doubt. And yet the very next week he deliberately discarded the fourth set of elaborate drawings that had been made for this master work and began anew to restudy and remodel his ideas, only to give a higher grade of refinement and excellence to the work; not that it might possibly please the public more, but rather because his own genius had not been fully satisfied with the first or the second or even the third result.

Practically such performances involved him in enormous expenses; but that worried him little; he could bear great burdens with comparative ease; his wonderful intellect controlled the mental strains and his ponderous frame responded faithfully until it was finally over-taxed by high living.

Poor man, he did American civilization a lasting service; Art received full justice at his hands and North Easton is a little Mecca for the architectural student. But American civilization rewarded him poorly; it undermined a robust constitution and hastened the end. Richardson led a royal life; it was high art and high life; in fact everything with him was high, even his fees; and wealthy clients vied with one another to pay him the highest prices.

There was a deal of joking at his expense. Upon one occasion a stray vest of his which was discovered in his workroom was seized by one of us—Roberts I think it was—who threw it about his shoulders like a cloak and walked into the office reciting "The air bites shrewdly. It is very cold." A colleague—James—seeing this, at once got into the vest with him, and so gave us a *da capo* performance. "There's room for one more," cried I, and suiting the action to the word, placed myself in front of James, and with Roberts in the rear who had on the vest, I buttoned the double breasted garment about me, and so our trio in lockstep paraded the field for the edification of twenty or thirty jolly workers.

It was a much sought privilege to be shown through Richardson's office. The visitor was ushered in through an ante-room leading into an irregular series of odd-shaped rooms that had been built from time to time as the business developed, until there finally arose a long series of alcoves; one for each of the numerous assistants, all overlooking a large general workroom at a trifle lower level in whose farthest corner his lordship puffed and snorted behind a huge table heavily draped with the most expensive goods that Boston could furnish. From this position he could keep his forces well subdued; and he would sit in state to give audience to some humble creditors that made bold to assert their claims; if the unfortunate collector ventured into his royal presence he was forthwith paralyzed by the effect of the surroundings and was readily convicted that another time would answer quite as well for payment of bills.

Unwary clients were handled differently. Their way to the trap led through an avenue of tables, which finally came up to a small vestibule decorated with large photographs of the works of the old masters. Here a low, heavily hung opening revealed the splendors of a dreamland beyond. All was quiet save occasional muffled noises from without of carriages bringing visitors to the study. The skylight in the center of this large room was concealed by a curtain of soft India silk, diffusing its rosy light over the bewildering mass of riches spread before you; oriental rugs were relieved on a solid ground of deep blue carpets. A huge center table was filled with the rarest volumes, bric-a-brac and choice bits generally; bookcases and couches ranged along the walls; casts and vases showed off beautifully in the subdued light against deep maroon walls; the solid gold ceiling, with its great, sturdy cherry beams, from which were suspended here and there all varieties of oriental lamps of the most intricate metal workmanship—all were overpowering. The wall opposite the entrance was a great, old-fashioned crane fireplace, upon whose hearth the cordwood cracked gleefully for the entertainment of the lazy guest who might lie outstretched on luxurious divans. There were stupendous volumes in sumptuous bindings inviting study. Away off in a quiet corner lay some happy pupil in blissful repose, reveling in the resources of the land of plenty—in his seventh heaven. This room was a magic source of inspiration, and in the long winter months it was the retreat for all during noon hours. But the summer brought other attractions; we played tennis or pitched quoits; some played ball while others took strolls about the country. This last was my weakness. The suburb was all that a romantic mind could desire, but it was a dangerous place for the amateur poet; I think that with his *ah's* and *oh's* and *oh's* and *ah's* he would not survive one season. We took strolls around the block, as he termed it, which meant three miles in one direction and about five in another. It was a succession of shaded walks under rows of stately elms. There were long lines of New England fences and moss-covered stone walls with rich meadows beyond, often barely discernible through thick hedges of sweet syringa or blackberry briars. Now and then an ancient colonial farmhouse, gray with time, arrests our attention, and its simple, chaste beauty compels admiration. But we hurry on, for it is a long walk to be accomplished in a short hour. At three miles there is a charming village, such as produced the famous old black-

smith, and as the road leads slowly up the hill behind the church the silence becomes oppressive, relieved only by the same old monotonous rustle of the leaves and the twittering of the birds that rustled and twittered from time immemorial and will rustle and twitter to cheer up the depressed spirits of mankind for ages to come. There are the same old moss-covered rocks at the roadside, such as delight painters and puzzle naturalists by nourishing tall, scraggly pines upon their barren backs; and the same old babbling brook still tumbling merrily along over its rocky bed, greeting us lustily as it passes; then a turn of the road through the bushes brings us to the brow of the hill, and a glorious panorama lies before us. A bright, shining speck immediately claims the center of the picture; it is the gilded dome of the distant State House—the "Hub," as it is rightly called, for all creation seems its vassals. On the sea beyond, vessels flock like birds about it; in front a proud river rolls by, doing homage; furious railway trains shriek defiance in the mad rush from all sides, but they dare not assault; and the quiet landscape studded with village spires and clustered elms forms but a frame for this little far-off magnate. But it cannot hold its own; Trinity's beautiful red spire at once challenges for supremacy. Ah, there is beauty, dignity and modesty, and we bow in reverence to the genius of our master. There never was ancient with more refinement, nor mediæval artist with more fascinating picturesqueness. His Trinity will in ages to come tell the story of an epoch in American art; but it will hardly be believed now, for time has not yet enveloped it with its thousand charms that foster a fuller appreciation and obliterate faults now painfully magnified here and there in their newness. At this, though, we cling fast to the image of our master rising before us, and pray that he may be preserved to the world. But our conscience calls to duty; time is up and we are still out; a quick rally, a long, steady run down the slope along the shaded country road, we rush into the house half out of breath and all in a glow, longing for a cool plunge bath, which, though, is not to be had. Such was the daily programme.

Richardson was at the height of his glory. It was the ideal, but, alas, it soon proved to be the impracticable. We saw the gradual change come on. Commissions assumed greater magnitude and importance; work was done in less time; we were rushed on and were no longer allowed to seek relief among the treasures of the study. Our beloved goddess was losing power; she was being crowded out by the clamor for modern improvements; we grew uneasy and became alarmed; and when the tide of success was running highest—lo, the fatal hour arrived. Richardson died peacefully, the victim of a dread disease. He was mourned by a world of admirers. Those that had the privilege of association with him will remember his marvelous power over men, his princely manner, his generosity and kindness. His indefatigable industry and devotion to the cause of art have borne fruit and will be the foundation for a school that promises to be the key to the solution of the problem—the development of a modern pure classic style. May the rising generation carry on the noble work.

THE IMPORTANCE OF STATE ORGANIZATION.*

BY ROBERT CRAIK M'LEAN.

IN considering the subject of state organization by the architectural profession argumentatively, it must be conceded that an architectural organization is instituted to aid in the carrying out of measures looking toward the advancement of the profession as a profession. In its purely ethical feature the profession is made reputable or disreputable by the action of its members, and its reputation does not wholly lie with those who are worthy and conscientious, but is affected by any who may claim relationship, however small their ability may be to support the assumption. This being the fact, the value of all organization is in its ability to control its membership, and also those who claim connection with its members professionally. This, in the early days of the profession, was attempted in several ways. A small body of architects met in New York, and after protesting against the charlatanism that was creeping into their ranks and the evil results of which they were in a measure held responsible for, formed a league which was the foundation of the American Institute of Architects. This body procured a charter from the State of New York, but beyond this I can remember of no measure taken toward anything more definite than the establishment of a code of ethics, which seemed to have its foundation in a schedule of charges, and a superstructure in the successful collection of the same when it was possible to sufficiently overcome the proverbial parsimony of the owner to do so. After many years the architects of the West took the matter up, and in the organization of the Western Association of Architects sought to bring the profession to a more practical and definite standing, and in some way establish a sharper distinguishing line than that of a mere definition or a percentage for services. Here it was found that what the profession had needed was a legal status, which said who were architects and who were not, and placed a barrier over which the unfit could not pass into professional practice.

The establishment of this legal status is the most important matter before the profession. In fact there is no professional status until this is established. The carpenter who hangs out his shingle with his name and "architect" appended is just as much an architect, and can collect just as large fees for his work (if he can find a client) as Mr. Hunt who is honored by the profession of

*Paper read at the Seventh Annual Convention of the Ohio Chapter of the A. I. A., at Columbus, August 18, 1892.

*Paper read at the Seventh Annual Convention of the Ohio Chapter, A. I. A., at Columbus, August 18, 1892.

two continents. While this state of things exists can anyone, however sanguine, hope for a real professional advancement? The architects of the United States have, in the past ten years, astonished the world. They have broadened the scope of the profession and their works have gone beyond any that the world has seen. Their creations are not all beautiful, but the ingenuity with which design has been wedded to purpose and stability to lightness is the wonder of this nineteenth century. But what does all this avail, if so low is the public estimate placed upon the services of those who have accomplished it when their art and their talents are in constant competition with those who have not the smallest atom of ability, but the largest amount of assurance to support their claim to a place in the profession. Therefore there must be a legal status established, for the sake of the art of the future, and for the sake of the honor and prosperity of the present, and this can only be done through state organization and concerted action.

All measures looking toward state enactment are opposed by those who know they have no right to call themselves architects, and such usually have political influence of a more active kind than the architect who is busy with his professional duties and unlearned (except through an occasional courthouse competition, perhaps), in the ways of the "lobby." You know how, at the last session of the New York legislature, a bill was passed by both houses, about to be vetoed by the governor, amended and again passed without a dissenting vote, only to be vetoed by the governor upon the representations of five so-called architects who probably had more political influence than the Institute and State Chapter members who labored for and urged its passage. How can this state enactment be secured? First, there should be, if possible, an active State Chapter, meeting annually, with committees, active committees, to carry out the work of the Chapter during the year, and reporting progress to a mid-year meeting of the Executive Committee. A special committee should have charge of a bill for the regulation of the practice of architecture in the state, and each member of the profession in the state should be kept informed of the line of procedure and the work accomplished, and aiding whenever necessary. The bill should be, as far as possible, similar in every state, and should not be ideal, but framed on lines that would meet with the least opposition. This bill should be placed in the hands of every assemblyman and state senator, and every local newspaper in the state, by a member, and its object and advantages to the public shown before the legislature meets. The governor of the state should be won to a favorable position and all the preparatory work possible done before the bill is presented. While pending, at least two of the most prominent members of the profession in the state should be at the capital watching all opposition and counteracting its effect, and ready at any time to call others to lend moral support to the bill while in the hands of committees or before the house. It is not so important what kind of a bill is passed, as that some bill which recognizes that this is a profession and not a trade, is entered upon the statutes of the state and becomes a governing law. The proper amendments will follow. After one state has passed such a law the precedent will materially aid in securing recognition in others. The fact that Canada has passed a legislative act, the operation of which is found to be beneficial, should be called to the attention of the legislators, and in fact the profession should work for this as they work for honor and a big commission; that is, all the time. The form of state organization may be of necessity modified in states where there are but two or three cities, and these at long distances apart, supporting local Chapters, but the trouble and expense to the individual should not have so large a place in the mind as to obscure the necessity for active, incessant work.

And this is the importance of state organization. Do not think that the different local Chapters in a state are sufficient. When it comes to state work the state must act as a whole and not in parts. It must work incessantly. Each member of the profession must feel that beyond the education of draftsmen, beyond the preservation of classical remains, beyond the art and the service of the profession, stands the importance of this professional foundation, and all effort must be made that it be laid and laid well. We have overlooked the necessity too long, and many of those whose names are greatest in the professional roll have been too indifferent, but the evils growing out of the unregulated indefinite place in which the profession finds itself are accumulating rapidly, and the longer they are allowed to exist the harder will it be to secure that establishment which will make it an honor for a man to die an architect, and an honor to live one.

CERTAIN Brussels manufacturers of cast ornamental work discovered that their models were being appropriated by other factories by means of plaster casts taken from originals, and after considerable search discovered the place where they were made, and upon police search of the shops a considerable number of the counterfeits were discovered.

One of the parties was prosecuted, and the defense set up was that models of ornaments in cast iron made for mercantile purposes could not be considered works of art. The court held, however, that the ornaments were the creations of the highest powers of the intellect and for their composition had necessitated special designers each one of whom had left, as artists and inventors, the impression more or less important of his artistic nature. And hence the models should be considered as protected by the same laws as other works of art. The case was appealed, but the higher court sustained the decision and allowed 5,000 francs damages besides the costs and the destruction of the counterfeits.

GLASS-WORKING AS AN ART.

BY GEORGE E. ANDROVETTE.

THE art of working in stained glass is one for which a renaissance is claimed for the present century. It must be confessed that, with the increased variety of sheet glass now at the command of the artist, the possibilities are greater in pure mosaic work.

The earliest glasswork were pure mosaics. From these the progress of glass painting may be traced through a history of slow development to a culmination of great splendor in the fifteenth century. From this there was a decline, owing to the mistaken attempts to assimilate this art to other branches of painting. All this goes to prove glass-working to be an applied art, and too evident attempts at realism must surely result in a deterioration of the art as a mosaic, and it is only as a mosaic that any promises of a renaissance in America is in evidence. It is principally through the discovery and adaptation of the opalescent and shaded glass, by Mr. La Farge, that great possibilities have been opened to the artist in this method of work. The greatest obstacle, however, at present is the excessive use by the American public of a low grade of ornamental glasswork. This demand has induced a large number of persons, having no knowledge of art, to enter into the manufacture with the inevitable result of a lively competition to produce cheap work, and, consequently, lower the standard from an art to that of a mechanical process. This, necessarily, precludes the employment of the best artists, who find remunerative exercise for their talents in other arts.

As the art of glass-working has been the least written about, and is the least known of all decorative arts to the general public, it would seem that the proper method to elevate the art would be to educate the people as to what is proper and correct in this branch, as has been done in painting, tapestries, and other forms of decoration. This can best be done by viewing examples of good work done under the various processes. Much also can be done by making glasswork more of a subject of description, as is done in other branches.

It is true that there are but few competent writers on the subject, as both the technical knowledge and descriptive ability are demanded. It is believed, however, that as the modern newspaper caters to the demand of the public for information and criticisms on literary, dramatic and art work, descriptions and criticisms on glasswork would be acceptable.

Without making this an encyclopedic article, a few ideas are here outlined: Believing, first, that the mosaic glass composed of small pieces of various colors and shades inherent in the glass so selected, arranged and joined together as to form a complete picture is a true treatment of glass, yet it is admitted that many parts demand the use of the brush, such as the illustrating of the flesh and draperies of figures, architectural accessories, etc. A combination of the European system of glass painting in the composition of the picture demanded can be well framed in ornamental accessories in the mosaic style.

To those, however, who demand the realism of a mural painting, a subject may be wholly painted. There are two ways of doing this: First, to paint on clear glass, using enamel colors of various tints. (This is what was done in the decadence of the old glass painting.) Second, to first select the colors of glass needed to emphasize the various parts of the work. Then to paint them by applying one color uniformly and afterward removing this color by degrees so as to develop the high lights and exposing the natural colors of the glass, thus producing lights and shades to any desired degree. This last seems the true method of glass painting, and best develops the colors inherent in the glass itself.

NOTES FROM OUR FRENCH EXCHANGES.*

ACCORDING to a decree published in *La Construction Moderne*, taken from the *Official Journal*, the next great World's Fair is to take place at Paris in 1900. The date for its opening has been fixed for May 5 and its closing October 31 of that year.

MONUMENT TO WILLIAM TELL.

According to *La Semaine des Constructeurs*, the competition at Altorf for a monument to William Tell, which was without result last year, has just been decided. Hissling, the sculptor, represents Tell with crossbow upon his shoulder and holding his son by the hand. The hero is clothed in the ancient mountaineer costume of the canton of Uri, while bas-reliefs upon the pedestal represent the shooting of the apple. The leap of Tell from the vessel on the lake to the shore, the death of Gessler and the death of Tell himself at the brook of Schaeenbach. The cost of the monument is estimated at \$30,000, and the restoration of the tower of Altorf, at the foot of which it is to be placed, will amount to \$6,000 more.

THE SALE OF THE CROWN DIAMONDS.

It is announced that the administration of the national buildings has unanimously decided to devote to the urgent repairs and restorations of the national palaces that part of the proceeds of the sale of the crown diamonds which will come to this commission. The entire proceeds are to be turned over to the famous "museum fund" (which is yet to be started) for the purpose of having constantly at hand a certain revenue that may be applied to the purchase of objects of interest and art for which no special

*Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

appropriation is at hand from the government. It has been very wisely decided, however, that it might be most desirable to first repair the casket before putting any more new jewels in it, especially when this casket is itself a work of art of the highest interest. The money will be divided between the Louvre, Fontainebleau, Compiègne and Pau, but the greater portion will come to the Louvre, which will have about \$400,000. This is, however, almost too good to be true, and there will certainly be delays, administrative delays, those "wise administrative delays."

CONGRESS AT PALERMO.

The international congress recently held at Palermo, of engineers and architects, was concluded by extremely interesting excursions to Segestum, Syracuse, Catana, Messina, etc., says *La Semaine des Constructeurs*. At each of these places lectures were delivered by the members of the congress upon the local antiquities, a full account of which will be published by the committee in charge.

This congress at Palermo is the first one in Italy that has had an international character and was decided upon at the last national convention of architects held at Venice.

THE NEW OPERA COMIQUE.

The rebuilding of the Opera Comique, at Paris, which burned several years ago and which is a government building, has of late given rise to several schemes not at all to the satisfaction of the French architects, and the following petition addressed to the Chamber of Deputies by the association of architects who have received diplomas from the government is of interest, especially as it has attracted universal attention and given rise to such serious discussion in the Parisian newspapers that it may not be without good results:

GENTLEMEN,—A design and a financial scheme have been submitted to you for the reconstruction of the Opera Comique. A general contractor proposes to take charge of all the work in consideration of a certain annual payment, extending over a fixed number of years.

This combination seems at first view very desirable and very simple; but is it really so, and does not this apparent simplicity conceal complications, and especially, will not its adoption tend to hereafter abandon great national works into the hands of speculation, whereas the law requires competition among the contractors?

The general council, in 1887, unanimously approved designs furnished by the government architect for that building for its reconstruction, but since then other designs have also been approved by the council, which appears to have cast the first aside.

Consequently this association petitions you to place the reconstruction of the Opera Comique in open competition among all French architects. This competition need not be in any way incompatible with any financial scheme that may be decided upon by the state.

The Grand Opera (one of the most remarkable monuments of modern Paris), is the result of a brilliant competition in 1860, in which 171 architects took part and among them the most eminent artists in all France.

France in 1892 ought not to be less liberal to its artists than France of 1860.

By making a call upon the talent and experience of all the French architects instead of making it inclosed in the narrow limits of a single design, the authorities will show that they, as much as previous régimes, have the desire to retain for Paris the artistic aspect of its monuments which have made the city's reputation throughout the known world.

THE VICTORIAN ARTISANS AND THE COLUMBIAN EXPOSITION.

THE following report was submitted by Mr. Nahum Barnet, architect, on behalf of the sub-committee appointed to consider the scheme of a proposed excursion of artisans from the Colony of Victoria, Australia, to the World's Columbian Exposition at Chicago in 1893:

The sub-committee beg to report that the matter has received their careful consideration, and that steps have been taken to verify the estimate of cost for the carrying out of the scheme.

It is proposed that a careful selection should be made by your committee of ten men representing the trades of mason, carpenter and joiner, cabinet-maker, decorator, plumber and gasfitter, plasterer, ironfounder, and one representing the processes of photo-printing, lithographing, etc.

It will be a condition in the selection of these artisans that each man on his return shall submit to the committee a written report referring to the special trade he represents, and it has been proposed that one or perhaps all these men shall be instructed in the simple process of photography, so that an illustrated record of the work of observation may be added to the report, which will be duly published and judiciously distributed.

The cost of deporting these artisans to Chicago, with an allowance for a return passage and a margin for local and other expenses, it is expected, will amount to £200 for each member of the expedition, making a total of £2,000. Negotiations have already been entered into with Messrs. Cook & Sons, under whose auspices it is proposed the men should travel, and an itinerary and probable cost of the journey has been promised. It is suggested that the time occupied in the visit should be about seven months, and that the stay in Chicago should not extend over more than four weeks; and also, that a programme of the journey should be so arranged that it may be possible for the men to visit some other cities in the United States before their return.

The sub-committee suggest that an effort should be made to obtain the cost of this tour from the government, as the great possibilities that would result from this scheme make it an undertaking of national concern and importance, for the secluded position of Australia from the centers of scientific and artistic development renders it exceedingly difficult for the native artisan to keep pace with the progress that is being constantly made in all that pertains to the well being of the community, whether it be on economy of work, perfected skill, or the introduction of those new modes in the art of building construction which affect the health and comfort of the state.

The sub-committee would also bring under the notice of the government that the first scheme initiated in England, for the purpose of sending about eighty artisan-reporters to the Paris Exposition of 1867, was largely subsidized by her majesty's government, and the success which crowned the efforts of the organizers led to a series of tours being arranged for the education of British artisans, and in connection with the Paris Exposition of 1878 a visit carried out at the suggestion of His Royal Highness the Prince of Wales, resulted in 114 artisans being sent to Paris under the auspices of the Society of Arts, and their reports, printed and published on their return, largely excited public attention.

It was after the first visit was carried out, in 1867, that the public were made aware that there was much to be learned even by the model English workman, whose skill in his trade had become world-renowned, and in a report published at the time the good work resulting from the tour is thus referred to: "The old dream of the essential infirmity of the 'foreigners' has been

dispelled forever, and our people have become awake to the fact that we have much to learn from those whom it was the old national habit to despise. Hence the loud and determined cry from English workmen that they may be placed on a footing with the workman of the continent in respect to the means of acquiring a knowledge of the scientific principles involved in their daily work, and in respect to greater opportunities for mental and artistic enjoyment."

It is not proposed in connection with the scheme to extend it much beyond the building trades, but the probability of the future may embrace, as it did in Great Britain, the representatives of all the industrial and manufacturing interests.

In the present undertaking, special attention will be paid by the artisan-reporter to all the latest modes and contrivances in building construction, the application of new materials for structural and ornamental purposes, and the latest inventions in sanitary appliances, both in public and private buildings, and such other information as may lead to the introduction of the new methods and novel adaptations of the old to suit climatic and local requirements. With such a vast field of information as will present itself in Chicago, the newest city of the New World, the artisan-reporters will return to awaken in this young country an interest that will be as permanent as it will be beneficial, and will bring with it a zeal for work that exists at present only in a small degree, a feeling of pride and satisfaction with the result of labor, and an anxiety to give that "finish" which is so sadly needed in all things which bear the impress of "Colonial" workmanship.

To the builder and architect, as well as to the community generally, this proposed visit to Chicago, it is anticipated, will evolve results of such a tangible nature that it is quite possible that the scheme of travel and report now initiated will be continued at stated periods, and a new era of development will dawn on the architectural history of Australia.

MELBOURNE, Australia, July, 1892.

NAHUM BARNET, Architect.

OWNERSHIP OF DRAWINGS.

IN regard to the ownership of architectural drawings the Royal Institute of British Architects addressed the following inquiry to Messrs. Manisty & Bowen in 1871:

1. To whom do the plans and drawings belong when the projected building is not carried out?
2. The same question as to the contract drawings where the building is carried out?
3. The same question as regards the supplementary detail drawings?
4. The same question as to perspective drawings (not necessarily prepared for the execution of the building), both in cases of executed and unexecuted works—these perspective drawings being merely pictorial views, and having no bearing on the contract—when not specially charged for?
5. What course could an architect take in order to secure to himself a legal property in his drawings, or in as many of them as possible?

OPINION.

1 and 2. We are of opinion that, in the absence of express provision to the contrary, all plans and drawings which are prepared by an architect in the ordinary course of, and as incidental to, his employment as architect are paid for by and belong to the employer, both where the projected building is and where it is not carried out.

The alleged custom for architects to retain the plans and drawings seems to us to amount to no more than a very general practice to that effect; but the usage falls very far short of evidence sufficient to prove a custom binding upon all persons who employ an architect in the usual and ordinary way. We entertain a strong opinion that no such binding custom could be established.

3. Supplementary detail drawings stand upon the same footing as other drawings. The architect may not be bound to make any particular drawings, but he is bound to make, and he is paid for making, all such as are reasonably necessary and proper, and it cannot be supposed that he would make any which he did not deem necessary.

4. With regard to "perspective drawings," which are merely "pictorial views" having no bearing upon the contract, and not necessarily prepared for the execution of the building, we are of opinion that the employer cannot be said to pay for them; consequently we think he is not entitled to have them delivered up to him.

5. The only course is for the architect to make a special contract with his employer for the retention of such of the drawings as he desires to retain. In the case of pictorial drawings, if they are paid for by the employer, an agreement in writing would be necessary to vest the copyright in the architect. See 25 and 26 Vict. c. 68, s. 1.

(Signed)

H. MANISTY.

CHARLES BOWEN.

TEMPLE, March 4, 1871.

PRELIMINARY ADDRESS OF THE COMMITTEE ON A WORLD'S CONGRESS OF ARCHITECTS.

To the Architects of All Countries:

THE World's Congress Auxiliary is an organization maintained by the World's Columbian Exposition, and approved by the Government of the United States, and has for its object the proper presentation, in a series of congresses, of the moral and intellectual progress of the world, in connection with the World's Columbian Exposition, to be held in Chicago in 1893.

The organization of the World's Congress Auxiliary consists of a central authority; local committees in charge of the respective congresses to be held; advisory councils which constitute the non-resident branches of the several committees; general, honorary and corresponding members, and committees of coöperation appointed by existing organizations and recognized by the Auxiliary.

The World's Congress work is organized in appropriate departments and general divisions in which congresses are to be held.

The Department of Art includes the general divisions of architecture, painting, sculpture, decorative art, photographic art, illustrative art, and art-literature. The undersigned committee have been appointed to arrange and conduct a Congress of Architects, under the auspices of the World's Congress Auxiliary, as one of the series mentioned. This congress will probably be held in the month of August, 1893. It is expected that the exact date will be announced about a year prior to the date of the congress. This committee will be assisted by an advisory council consisting of the presidents of architectural associations and other eminent architects selected from the various countries of the world. The members of this advisory council will be appointed by the president of the World's Congress Auxiliary, upon recommendation of this committee, and will cooperate with the committee by means of individual correspondence. To avoid all unnecessary delay, the persons designated are earnestly requested, without waiting to receive formal appointment of membership of the advisory council, to favor this committee with suggestions of themes to be presented; persons by whom such presentation may best be made, and the general modes of proceeding by which the proposed congress of architects may be made the most satisfactory and useful.

The practical objects of this congress will be to bring the leading architects of the world into fraternal relations for mutual acquaintance, and the promotion of their mutual interests; to review the progress of architecture in different countries, and by a comparison of results attained promote the general advancement of the profession of architecture throughout the world; and to consider the principles of architectural art, and the relations of architecture to the other arts, sciences and industries.

The themes to be selected from those which may be suggested for presentation in the proposed congress will be chosen with a view to the most complete summary of architectural progress to the date of the congress, and the most clear and comprehensive statement of the practical problems with which architects are confronted at the present time. As far as may be practicable the most notable architectural creations of various countries will be presented by models and drawings. This feature of the congress will be made the subject of a future special message.

The object of this address is to place this committee in communication with all the architectural societies of the world, and to elicit their hearty cooperation, as well as that of all who have an interest in the progress and purity of architecture; and we believe that the concentration of thought and interest thus sought cannot fail in some measure to stimulate the enthusiasm of our profession throughout the world, and be of immense practical value by increasing the knowledge of individual architects of all countries.

Inquiries, suggestions and recommendations in relation to the proposed congress may be addressed to the undersigned, secretary of the committee.

DANIEL H. BURNHAM, Chairman.
WILLIAM LE BARON JENNEY, Vice-Chairman.
SOLON S. BEMAN.

ROBERT CRAIK MCLEAN, Secretary, 19 Tribune Building.
WORLD'S CONGRESS HEADQUARTERS,
July, 1892.

The following circular letter has been sent to the secretaries of all foreign architectural societies:

To the Secretary: September 1, 1892.

Accompanying this is the announcement of the World's Congress of Architects, which will be held in Chicago, during the World's Columbian Exposition, in August, 1893. As it is proposed to form an auxiliary committee, consisting of notable architects in all countries, we would ask you to send to us, as soon as possible, the names of your president and one or two other members of your society for such enrollment.

We would also ask that your society send to us the themes upon which one or more of your members would honor the congress with a paper. If possible, ascertain the approximate number of members of your society that anticipate attending the Congress of Architects, and also inform us of the total number of members in your society.

By calling immediate attention of your president and executive board to this communication, and obtaining as speedy action thereon as possible, you will oblige, Fraternal yours,

THE COMMITTEE ON CONGRESS OF ARCHITECTS,
ROBERT CRAIK MCLEAN, Secretary.

ASSOCIATION NOTES.

CLEVELAND CHAPTER, A. I. A.

At a special meeting of the Cleveland Chapter of the American Institute of Architects held August 19, the following resolutions were adopted:

WHEREAS, it is the will of the Divine Creator that Edward E. C. Schwabe, our secretary, friend and associate, should receive the summons which we all must at some time obey, and while no written record need be made to remind us of his virtues as a man, or his gentleness and fidelity as a friend, still we deem it proper at this time to perpetuate his memory in our archives, that those who may follow after us may know that we appreciated his worth; be it therefore

Resolved, That the office of secretary and treasurer of this Chapter remain vacant until the next annual election; that we extend our sincere sympathy to his immediate relatives in their sorrow, and that these resolutions be published in THE INLAND ARCHITECT and the local papers and a copy of them be presented to his family.

OUR ILLUSTRATIONS.

Sketch of barn; C. O. Arey, architect, Cleveland, Ohio.
Billiard room, residence of W. F. Ladd, Galveston, Texas.
Residence for S. S. Date, Chicago; F. R. Schock, architect.
Classical designs in furniture by Stephen M. Wirts, Chicago.
Residence of Geo. W. Cutter, Chicago; S. S. Beman, architect.
Dwelling at Wilmette, Ill.; Elliott Lynch, architect, Chicago.
Sketches—Ghent and Innsbruck, by E. B. Nolan, Rochester, N. Y.
Hahnemann Hospital, Chicago; W. W. Boyington & Co., architects.
Hahnemann Medical College, Chicago; W. W. Boyington & Co., architects.
Merchant Tailors' Building, World's Columbian Exposition, Chicago; S. S. Beman, architect.
Main entrance for Grace Methodist Episcopal Church, Portland, Oregon; W. F. McCaw, architect.
Residence of Geo. B. Mattoon, Sheboygan, Wis.; Frederick Baumann and J. K. Cady, architects.
Rhode Island State Building, World's Columbian Exposition, Chicago; reprint in correction of erroneous title in August number.
Accepted competitive design for Texas Building, World's Columbian Exposition, Chicago; J. Riely Gordon, architect, San Antonio, Texas.

The Van Buren office building for L. Z. Leiter, Chicago; W. L. B. Jenney and W. B. Mundie, architects. Situated on Van Buren street directly east across the alley from the L. Z. Leiter building occupied by Siegel & Cooper. Size of building, 45 by 76 feet; basement, 10 stories and roof. The architecture is in the French Chateau Gothic. The basement is 10 feet 6 inches high, light and handsomely finished in marble. The stories are very light and handsome. The entrance-way to the offices is in marble, walls and ceiling designed in same style as the exterior. The halls are wainscoted with marble to the height of the fan lights. There are two rapid-running elevators. Each floor from above the stores to the roof is divided into offices that can be large or small as the tenants may desire. The roof story is a large hall for societies. This small office building is intended to be superior to anything yet erected in Chicago. There is a very good innovation in the letting of the contracts; it being a matter of material importance to the owner that the building be ready for tenants by next May, the contractor is to receive an extra payment, sufficient to make it well worth his every exertion, provided the work is done at the time agreed. This method is far more likely to produce the desired result than the usual forfeiture for delay, which is so difficult and so disagreeable to collect.

Photogravure Plate. Convent of St. Louis Bertrand, Louisville, Ky.; Curtin & Hutchings, architects. Residence at Denver, Colo.; Varian & Sterner, architects.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Bank building, Cleveland, Ohio; C. F. Schweinfurth, architect.
Residence of Mr. Reinstrom, Cincinnati, Ohio; A. O. Elzner, architect.
Residence of C. W. Lasher, Chicago; A. M. F. Colton & Son, architects.
Residence of Dr. C. B. Parker, Cleveland, Ohio; C. H. Schweinfurth, architect.
Residence of Mr. Leaman, Cincinnati, Ohio; Wm. Martin Aiken, architect.
Residence of Mr. White, Cincinnati, Ohio; Des Jardins & Hayward, architects.
Residence of E. J. Martyn, Chicago; W. L. B. Jenney and W. B. Mundie, architects.

NEW PUBLICATIONS.

ARCHITECTURAL COMPOSITIONS. Comprising a series of fifty sketches, part of which have been made in connection with actual projects, but many being the result of study during leisure moments. By Henry P. Kirby. Folio, loose plates. Bates, Kimball & Guild, publishers, Boston, 1892.

Mr. Kirby's style of rendering in pen and ink is familiar by reason of his published illustrations in this and other architectural drawings. This work will prove to be quite as valuable as an example of methods of rendering, as for the subjects illustrated. While his drawing at first sight appears to be "sketchy," he in reality pays minute attention to detail in those parts which interest him and which he desires to make clear. He has a wonderful power of doing this without destroying the general effect of the drawings. In fact his pictures are full of blanks, but they are handled in such a masterly manner as to excite one's imagination to such an extent as to make up for the omissions. The trained eye can thus fill the blanks without effort. The author is undoubtedly the ablest exponent of this style of drawing in America. While his example can be followed by but few, it will enable many of our younger architectural artists to see their own faults. It is a prominent affection now-a-days to make pen drawings sketchy all over, and to omit detail that might better have been shown at objective points. Many of the illustrations in architectural journals that are taken from pen drawings show the buildings they are intended for as if going to ruin instead of their being new creations. Most of these buildings if erected and seen in their completed state would never be recognized as having any connection with the designs that had been published. Not so with

Mr. Kirby's drawings, however crude they may be, for he suggests only what the ordinary observer can realize as a completed object.

These plates are without order or arrangement and it is unsatisfactory to look them over. They are numbered from one to fifty. Twenty-seven of them are without any titles whatsoever, and in most cases one can tell only from his own knowledge which are original designs and which are sketches from nature. Mr. Kirby has sketched so much of the old chateau architecture of France that many of his original designs (without titles) are liable to be taken for studies from nature. No table of contents is given. It is to be hoped that if Mr. Kirby ever issues another edition, he will supply this omission, and introduce a few descriptive notes. We understand that the designs in this portfolio that have been executed are mainly to be found among those which are unmistakably modern dwelling houses. These are not the best things in the work. The imaginative chateaux, if one could pick out with any certainty those which are his own creations, show what his rank is as a designer. They show what a man can do without academic training (for Mr. Kirby is self-taught).

Among the many omissions is the fatal one of not giving the price, which we would be glad to repeat if it were known.

It is unfortunate that Mr. Kirby has never acquired an established position in the architectural profession. Most of his life, which has not been given to his travels in France, has been devoted to service in the offices of other architects. We will therefore have to accept this folio as his first bow to the public, and hope to hear from him again.

P. B. W.

ARCHITECTURAL RENDERING IN PEN AND INK, by D. A. Gregg. Ticknor & Co., Boston. Four parts; per part, \$2.00. Nos. 1 and 2 now ready.

A cultivated observer, glancing from time to time over the rendering of architectural subjects, finds that, with the exception of the work of a few leading artists, the effect is either so startlingly unsuccessful or shows such incompetence that it is positively painful. We do not believe that this is because of slovenly workmanship, for nearly all the drawings show considerable pains and most of them indicate some natural taste and enough study, had it been intelligently directed, to have made the result unusually good in some cases, and at the worst inoffensive, even if mediocre. Obvious as has been the need of some text-book suited to afford this direction, there was not, unfortunately, until the publication of Mr. Gregg's recent work, any such means of assistance. Of all the pen-and-ink artists we can call to mind, Mr. Gregg is perhaps the one man to have undertaken this task. His well-known style, while not equaling Herbert Railton's in boldness, or Joseph Pennell's in brilliancy, is without question the best adapted for architectural subjects. In his work the drawing is conscientious, the design is never slurred to obtain some startling black and white effect, nor is he given to sensational rendering of impossible buildings and a strained effort for picturesque effect which prove the stumbling block of so many of our younger men. Mr. Gregg has arranged his book progressively in four parts; the first two, now ready, consist of a series of 8 by 13 plates, beginning with unfinished line drawing—something after the style of the copy books used in schools—and advancing to photogravures which are to be copied according to directions given with each plate. It was, we understand, originally gotten up to be used as a text-book in Mr. Gregg's classes, where, if we may judge from the work his pupils have turned out, the method has proved exceedingly successful; but it appears equally well adapted for self-instruction. Incidentally, hints are given of texture, character, balance of light and shade, color, aerial perspective and sunlight, all of which are good, and which without some such suggestion would only have been discovered by the student after hours of hard labor. The chapter on foliage is, however, inexcusably elementary; in fact Mr. Gregg seems to think it so far beyond the architectural artist that he furnishes a plate which he suggests can be copied around any building. Another weak point is the entire omission of composition in which buildings are shown. We hope this is because Mr. Gregg intends to take it up in one of the parts not yet issued. Neither has exterior work with its more complex texture requirements been treated. However, we think the draftsman will find these advanced studies comparatively easy to understand after he has once mastered the general principles set forth in Mr. Gregg's work.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architect J. L. Merriam: For Mrs. A. J. Bulwinkle, on Champlain avenue, 100 feet south of Forty-ninth street, a two-story and basement flat building; to have a stone front, hardwood interior, etc. For M. V. B. Shepard, corner of Union and Sixteenth streets, a three-story bakery, restaurant and hotel; size 31 by 62 feet; to cost \$10,000; pressed brick and stone front. For J. R. Philpess, on Vernon avenue, near Sixty-seventh street, two two-story frame flat buildings. For M. Scott, on Dearborn street, a little south of Twenty-first street, a three-story and basement flat building; size 22 by 62 feet; to be of stone for the basement, and first story and above of pressed brick and stone.

Architect F. B. Townsend: For Chapman Brothers, six two-story and basement houses; size 140 feet frontage by 39 feet deep; to be erected on Stanley terrace and Jackson street; the front will be of pressed brick and stone, the interiors to have partly hardwood finish, the best of sanitary improvements, furnaces, etc. For S. A. Barton, at 150 Michigan avenue, two additional stories; size 40 by 160 feet; pressed brick and terra cotta and gravel roof.

Architects Wilson & Marble: For Sutter Bros., two three-story residences; to have handsome stone fronts, hardwood finish, hot-water heating, electric light, etc.; cost \$30,000. Also making plans for a fine three-story and basement, stone-front apartment house: to be erected on Michigan avenue, near Thirty-first street; cost \$25,000. For S. W. McKay, on Oakdale avenue, near Clark street, a two-story flat building; size 25 by 86 feet; to have a stone front,

electric light, steam heat, etc. For C. H. Marshall, on Drexel boulevard and Forty-seventh street, a three-story residence, stone front, hot-water heating, electric light and the best of improvements. For Aaron Feltenstein, at 4415 Grand boulevard, a three-story residence, stone front, steam heating, electric light and two-story stable to match; cost \$25,000.

Architect Ira C. Saxe: For M. O'Sullivan, on Sixty-sixth street and Cottage Grove avenue, a three-story flat building; size 48 by 109 feet; to cost \$25,000: the front to be of light-colored pressed brick with stone trimmings.

Architect D. A. Lapointe: For Gabriel and O. J. Franchere, on Vernon Park place and Throop street, two three-story apartment houses; size 100 by 60 feet and 58 by 60 feet; the first story will be of stone and above of buff-colored pressed brick and stone trimmings. For Rev. F. McGrath, a church, 80 by 52 feet in size; to be erected corner of Walnut street and Sacramento avenue; to be of pressed brick and stone, have slate roof, stained glass windows, furnace, sanitary plumbing; cost \$15,000. For Dr. Frederick D. Owsley, on Erie street, east of St. Clair street, a three-story and cellar residence; size 25 by 80 feet; to have stone front; cost \$15,000. For Charles Boncher, on Thirty-eighth and Leggett streets, a two-story store and flat building.

Architect W. G. Barfield: For John Morris, on Forty-ninth street and Prairie avenue, six three-story residences, 110 feet front and 70 feet deep. The fronts will be of stone of very neat designs; the interiors to be finished in hardwoods, with the best of sanitary arrangements, hot-water heating, electric light, etc.; cost \$54,000.

Architect J. H. Wagner: For Gilbert Porter, on the corner of Fifty-fifth street and Lexington avenue, a four-story store and flat building; 115 feet frontage by 66 feet deep. The first story will be of stone and above of pressed brick with terra cotta trimmings and copper bays. There will be six stores and eighteen suites of apartments of six rooms and bath room. The interior finish will be of the best and include all improvements; cost \$50,000.

Architects Ostling Brothers: For Robert Letsche, on Oakdale avenue near the lake, a three-story residence, 25 by 60 feet in size, to have a stone front, and cost \$10,000. For Oscar Anderson, on Center street, a two-story frame residence.

Architect George W. Maher: Making plans for Presbyterian church, 110 by 71 feet in size, to be erected on Sheridan avenue and Fifty-fifth street. It will be of stone basement and above this of Roman pressed brick and stone; the interior to be finished in Georgia pine, have stained glass windows, heating apparatus, etc.; cost \$20,000.

Architects Lamson & Newman: For L. B. Shield, on Adams street east of Homan avenue, a two-story residence, 25 by 65 feet in size; to have a stone front, slate and gravel roof, oak finish, hot-water heating, electric light; cost \$7,000. For Dr. J. R. Buchan, on Park avenue near Lincoln avenue, a three-story flat building, 25 by 72 feet; to be of stone front. For Mrs. Rech, on the northeast corner of Monroe and Honore streets, a three-story flat building, 25 by 90 feet; to be of stone front, and cost \$15,000.

Architects O. J. Pierce & Co.: For M. L. Bingham, on Washington boulevard, near Leavitt street, a three-story residence, 34 by 68 feet; to have a handsome stone front, hot-water heating, electric light, etc.; cost \$18,000.

Architect Thomas Wing: For George V. Hankins, corner of Michigan avenue and Forty-second street, a four-story store and flat building, 164 feet front by 99 feet deep; to cost about \$150,000.

Architects Flanders & Zimmerman: For Lloyd Smith et al., a three-story store, flat and theater building, to be erected on Milwaukee avenue and Indiana street, facing on both streets; to be of pressed brick with stone and terra cotta trimmings; the theater will have a seating capacity of 1,600; the cost will be \$75,000. For Bernard Baum, on State street, near Thirty-first street, a three-story building, 75 by 125 feet in size, to contain stores, lodge halls, dancing hall and gymnasium; to be of pressed brick and stone, and cost \$150,000. For William Cosgrove, a four-story store and flat building, 50 by 75 feet; of pressed brick and stone front; to cost \$25,000. Also six one-story stores in connection with above. For Dr. Williams, Sixty-third street and Stony Island avenue, a five-story building, of 300 feet frontage, to contain stores, apartments and amusement halls; to be of pressed brick and stone, and cost about \$150,000.

Architects Thomas & Rapp: Making plans for four-story hotel, 164 by 100 feet in size; to be erected on Forty-fourth street and Sheridan avenue; to be of pressed brick and stone, have electric light, steam heat, etc.; cost \$75,000.

Architect Alfred Smith: For Dr. Peter Fahrney, a four-story and basement store and flat building, 51 by 62 feet, to be erected on Madison street east of Garfield Park; to be of pressed brick and terra cotta front, have electric light, etc., and cost \$20,000.

Architect Perley Hale: For S. J. Kline, on Grand boulevard south of Forty-fourth street, a three-story residence, 23 by 75 feet in size, to have a handsomely designed stone front, interior to be finished in bird's-eye maple, oak and cherry; steam heat, electric light and all the plumbing specialties; cost \$16,000. For John Hayes, on Wabash avenue near Forty-first street, a two-story flat building, 25 by 64 feet, to have stone front, and cost \$7,500. For Mrs. Elmore, on Emerald avenue and Sixty-third place, a two-story stone front flat building, 44 by 58 feet; to cost \$12,000.

Architect L. G. Hallberg: For J. Fischback, on Clark street near Deming court, a three-story residence, 25 by 64 feet, to have a stone front, slate mansard and gravel roof; cost \$8,000. For A. P. Shogren, on Dover street near Wilson avenue, Sheridan Park, a two-story residence and stable, to be of frame construction with stone basement, hardwood finish, furnace, etc.; cost \$10,000.

Architects Turnbull & Postle: For M. Lee, of Elgin, a two-story frame residence, to have stone basement, hardwood finish, electric light, furnace, etc. For A. E. Daniels, a two-story store and flat building, 46 by 66 feet, to be of pressed brick and stone front, have tin roof, plumbing, electric light, etc.; also making drawings for the Sherman hospital, to be erected at Elgin; it will be three stories, 43 by 60 feet in size, have pressed brick and stone front, slate roof, galvanized iron, furnaces, electric light, bells, speaking tubes and the sanitary improvements; the cost to be about \$25,000.

Architect F. R. Schock: For Messrs. McNeil, Southard & Cody, at Anstin, a three-story and basement store and flat building, 46 by 65 feet, to be of pressed brick and stone front, have steam heating, electric light, etc.; cost \$20,000. For the same owners, also at Anstin, a three-story and basement apartment house, 50 by 65 feet in size, to be of pressed brick and stone front with gravel roof, electric light, steam heating and all the sanitary improvements; cost \$20,000.

Architect Frederick Ahlschlager: For Mrs. Sophia Schroeder, corner of Seventy-first street and Centre avenue, a two-story frame store and flat building, 22 by 70 feet. Also making drawings for the Old Peoples' Home, to be erected at Arlington Heights, for the German Lutheran Societies of Cook county; it will be two stories and basement, of pressed brick and stone, has all the sanitary improvements, steam heating, etc., and cost \$30,000. For Mrs. Engene Clonther, corner of Blue Island avenue and Leavitt street, a three-story flat building, 24 by 80 feet; to have a stone front, hardwood finish, sanitary plumbing; cost \$8,000.

Architects Hnehl & Schmid: For Barney Schlesinger, at 3314 Vernon avenue, a three-story flat building, 30 by 67 feet; to have a stone front, hardwood finish, electric light, etc.; cost \$12,000.

Architect V. W. Coddington: For George H. Brady, at Fifty-fifth street and Jefferson avenue, a four-story apartment house, 103 by 150 feet in size; to cost about \$100,000; it will have two fronts of pressed brick and terra cotta, steam heating, electric light and all improvements.

Architect R. S. Smith: For Mr. Maher, on Sixtieth street between Madison avenue and Park place, a four-story tenement house 50 by 70 feet, to have a stone front with copper bays, electric light, steam heating, and cost \$25,000.

Architect M. E. Bell: For Epworth League, a four-story hotel, 280 feet front by 75 feet deep, to be erected near the Midway Plaisance. It will contain about six hundred rooms. On the first floor will be café and dining room, office, trunk room, elevator, check and baggage room, with kitchen, bakery and all arrangements for a first-class restaurant. Second floor will contain ladies' and gents' toilet rooms, wash rooms, barber shop, reception rooms, reading and writing rooms, etc. Same architect is finishing drawings for Hotel Endeavor, to be erected on Seventy-ninth street near the lake. It will be 300 feet square and will contain about six hundred rooms. It will be constructed of frame with plaster on the outside and have flat promenade roof.

Architect J. M. Van Osdel: For J. B. Farwell, on Adams street near Halsted street, a six-story warehouse and stables, with provision for two additional stories in the future; to be of pressed brick and terra cotta front, size 190 by

100 feet; cost about \$100,000. For J. B. Farwell, at 153 Market street, a seven-story wholesale warehouse, 25 by 100 feet, to be of pressed brick and terra cotta front; cost \$20,000. For J. B. Farwell, at 149 and 151 Market street, a two-story addition of pressed brick and stone; to cost \$10,000. For Major David Corbin, at Fifty-first street and Cottage Grove avenue, a seven-story apartment house, 100 by 101 feet, first story to be of Kasota pink stone, and above this will be of pressed brick, with terra cotta trimmings; will put in electric light, elevators, steam heating, marble and tile work, and the best of open plumbing; cost \$140,000. For George A. Hook, on the southwest corner of Langley avenue and Forty-second street, a four-story flat building, 25 by 60 feet in size; to be of pressed brick and stone, have steam heating, electric light, bells, speaking tubes; cost \$12,000. For Messrs. Singer & Hale, at 40 Myrtle street, a three-story and basement flat building, 25 by 56 feet; to be of stone front and cost \$12,000.

Architect Louis Martens: For C. E. Barnes, at 4326 Greenwood avenue, a four-story flat building, 30 by 74 feet, to be of stone front, have all improvements, and cost \$25,000. For F. B. Hopkins, on Lake avenue and Forty-third street, a four-story apartment house, 66 by 134 feet in size; to cost about \$50,000. First story will be of stone and above of pressed brick and stone, and have hardwood finish, steam heating, electric light and best of plumbing.

Architects Dixon & Brookes: For Syndicate Hotel Wabash, to be seven stories and basement, 131 by 186 feet in size; and cost about \$150,000. It will be erected on Wabash avenue and Eda street, and have two fronts of Bedford stone. For George Sunderland, on Forest avenue near Thirty-eighth street, three three-story residences, to have stone fronts, hardwood interior finish, steam heating, electric light, and cost \$22,000.

Architects George W. Maher and C. S. Corwin: For White Brothers, on Forty-seventh street and Cottage Grove avenue, a three-story livery stable, 50 by 75 feet, to be of pressed brick and stone; cost \$12,000. For Miller & White, on Forestville avenue between Forty-third and Forty-fourth streets, a three-story flat building, 25 by 76 feet, to be of pressed brick and stone front, and cost \$10,000.

Architect E. M. Newman: For F. Swannell, at Kankakee, Illinois, a two-story frame residence, 50 by 65 feet in size; to have stone basement, hardwood finish, steam heating and best of improvements; cost \$8,000. For Morris Drive Well Point Company, a five-story and basement factory, 54 by 100 feet, to be of pressed brick and stone front, have steam heat, etc.; cost about \$30,000. For Bradford Brothers, a three-story factory, 50 by 125 feet in size; to be erected at Bradford, Lake county, Indiana.

Architect Theodore Lewandowski: For the George Ruder Brewing Company, at Wausau, Wisconsin, a malt house, kiln, elevator and four-story brew house; size 165 by 100 feet; to cost \$125,000. Also a two-story factory, 50 by 100 feet, all stone, to be erected at Lemont, Illinois, for the Illinois Pure Aluminum Company.

Architect J. A. Thain: For E. K. Gilbert, on Fifty-fifth street, east of Cottage Grove avenue, a four-story and basement apartment house; size 72 by 115 feet; to be of pressed brick and stone front, hardwood finish, and cost \$75,000. For D. S. Gogins, on Drexel boulevard, near Forty-fourth street, a three-story residence; size 30 by 87 feet; to have a brownstone front, pressed brick on the sides, hardwood interior, hot-water heating, electric light, marble, mosaic and tilework; cost \$20,000. For D. E. Sibley, a 400,000 bushel elevator; size 140 by 50 feet; to be erected corner of Thirty-first street and Stewart avenue. Also made drawings for Turkish village to be erected at the World's Fair; cost about \$100,000.

Architects C. C. Scott & Co.: For F. J. Dietmeyer, at Waukegan, a seven-story store and flat building; size 56 by 100 feet; to be of pressed brick and stone, have sanitary plumbing, electric light, etc., and cost about \$35,000. Also making plans for a three-story store and flat building; size 50 by 132 feet; to be of pressed brick and stone front, have sanitary plumbing, electric light, bells, speaking tubes, etc.; to cost \$35,000; to be erected at Waukegan.

Architect Frederick W. Perkins: For E. H. Fishburn, on Erie street, near the lake, a four-story stone-front residence; to cost \$20,000. For P. B. Armour, Jr., at Oconomowoc Lake, Wisconsin, a three-story country residence; size 58 by 120 feet; to be of frame construction, the interior being finished in hardwoods and white enamel. For George Rounsavell, on Wellington avenue, near Wauban, a three-story residence; to have a stone front and cost \$15,000. For T. R. Bell, on Champaign avenue, a three-story pressed brick and stone-front residence; to cost \$7,000. For B. Philpot & Co., on Thirteenth street, near Michigan avenue, a seven-story and basement hotel; size 60 by 90 feet; to cost \$100,000. For Dr. E. E. Gwynne, on Evanston avenue and Halsted street, a four-story and basement store and flat building; of pressed brick and stone front.

Architect J. J. Egan is making plans for a magnificent church; size 116 by 176 feet; to be erected on the corner of Sheffield and Webster avenues, for the parish of St. Vincent de Paul; it will probably be constructed of stone; the foundations only will be put in this year. The same architect has just let contracts for a four-story and basement store and flat building; size 116 feet front by 72 feet deep; to be erected on Fiftyeth street near Greenwood avenue, for Louis E. Steinfeld; it will be of pressed brick with stone trimmings and copper bays; the cost will be \$50,000.

Cleveland, Ohio.—Architect H. B. Smith: For Savings' Society, a two-story addition, brick, size 50 by 66 feet; cost \$10,000. For the Stroh Brewing Company, a one-story building, brick, gravel roof, size 65 by 75 feet; cost \$5,000.

Architect C. W. Hopkinsou: For Mrs. H. Harrey, a two-story frame dwelling, size 33 by 55 feet; cost \$5,500.

Architect H. W. French: For S. E. Dettelboch, a four-story store and apartment building, size 42 by 83 feet, brick; cost \$8,000.

Architect S. R. Badgley: For H. M. Lee, a two-story frame dwelling, size 32 by 46 feet; cost \$5,000. Also for Methodist Episcopal Church Society, a two-story church building, size 60 by 80 feet, stone and brick, slate roof; to cost \$14,000.

Architects Coburn & Barnum: For Thomas Larter, a two-story dwelling, size 18 by 22 feet, brick, with slate roof; cost \$5,300.

Architect O. W. Williams: For A. J. Weatherhead, a two-story frame dwelling, size 36 by 60 feet; cost \$6,000.

Architects Lehman & Schmitt: For the State of Ohio, a two-story cottage lunatic asylum, size 52 by 140 feet, brick; cost \$31,000.

Architect D. R. Warrington: For the Peoples' Gas Light Company, a two-story addition to retort house, size 67 by 102 feet, brick; cost \$8,000. Also a two-story exhaust room, size 25 by 36 feet; cost \$5,000.

Architect A. M. Smith: For the S. V. Harkness Estate, a two-story store and dwelling, size 32 by 106 feet, brick; cost \$6,000.

The Cleveland Stock Yards Company will build a one-story frame shed building, gravel roof, size 200 by 554 feet; cost \$30,000.

The Globe Iron Works Company will erect a three-story brick shop, etc., building, size 32 by 113 feet; cost \$8,500.

14 permits issued for stone and brick.....	\$126,000
306 permits issued for frame.....	369,552
126 permits issued for alterations.....	67,083

446

\$562,635

Denver, Colo.—Architects Balcomb & Rice: For C. A. Gurley, a two and one-half story residence; size 45 by 58 feet; pressed brick, stone trimmings; cost \$12,000.

Architect L. M. Wood: For E. R. Hicks, at Golden, Colorado, a two-story dwelling; size 55 by 68 feet; brick and stone; cost \$20,000.

Architect E. J. Hodgson: For Frank L. Arbuckle, a three-story residence; size 68 by 75 feet; to cost \$25,000.

Detroit, Mich.—Architect Joseph E. Mills: For the Board of Education of Plymouth, Indiana, a one-story school house; cost \$6,000. For L. R. Smith, a two-story frame residence; cost \$5,000.

Architect George E. Depew: For E. J. Rose, a two-story frame dwelling; cost \$5,000.

Architect George W. Myers, for Margaret Cullin, four three-story frame dwellings; to cost \$12,000.

Architect James Anderson: For Otto Kirchner, a two-story brick addition to residence; to cost \$5,000.

Architects Malcomson & Higginbotham: For Sarah E. Youmans, a terrace of three three-story residences, size 72 by 128 feet, sandstone, slate roof; to

cost \$25,000. For Psi Upsilon Society, at Ann Arbor, a four-story addition, stone and brick; to cost \$8,000. For the Detroit Soap Company, a manufacturing building, size 40 by 88 feet; to cost \$6,000. For Hubbard & Dingwell, a two-story frame building, size 44 by 100 feet; to cost \$5,000. For John Lauer, a four-story manufacturing building, brick and stone; to cost \$16,000.

Architect Thomas Hyland: For Daniel Savage, a two-story brick residence; to cost \$5,500. For Robert Burns, a two-story brick store; to cost \$6,000.

Architect F. C. Van Leyen: For Mrs. Irene T. Hibbard, a two-story frame residence; to cost \$5,000. For Marten Finn, three frame dwellings; to cost \$9,000.

Architects Rogers & Macfarlane: For Fred O. Paige, a two-story brick residence; to cost \$7,500.

Architects Mason & Rice: For Margaret T. Teynton, a two-story brick residence; to cost \$12,000. For Hiram Walker & Son, a three-story office building, brick, iron and steel; to cost \$6,500.

Architects John Scott & Co.: For Capt. J. T. Patton, a two-story brick residence; to cost \$9,000.

Architects Donaldson & Meier: For John P. Huckestein, a two-story brick residence; to cost \$5,500.

Architect Gordon W. Lloyd: For SS. Peter & Paul Roman Catholic Church, a two-story brick addition; to cost \$5,000.

Architects for Charles W. Casgrain, a two-story brick house; to cost \$5,000. For Jeremiah Connor, a two-story brick double residence; to cost \$6,000. For George Mead, a two-story frame residence; to cost \$5,000.

Architects E. A. Walsh & Son: For James H. Munroe, a two-story brick residence; cost \$5,200. For Robert J. Wilson, a two and one-half-story residence. Also for Thomas Patterson, a two-story residence.

Architect H. A. Brede: For Mrs. Annie Gibson, a two-story frame residence. For C. W. Potter, two two-story frame dwellings.

Architect A. E. French: For the Board of Supervisors, Berry County, Michigan, a brick jail; to cost \$10,000.

Louisville, Ky.—Architects Clarke & Loomis: Lonis Manual Training High School; to cost \$63,000; brick and stone, slate roof; consisting of two buildings and power house; three stories and basement; located south-east corner Brook and Oak streets. Office building, for J. Ross Todd; to cost \$12,500; brick and stone; location Fifth between Main and Market streets. Masonic Temple building, Frankfort, Kentucky; to cost \$25,000; brick and stone, metal roof; four stories high and tower. St. Paul's Protestant Episcopal Church and parish house, Jeffersonville, Indiana; to cost \$14,300; stone, and slate roof. Frame residence for Miss Barrett, Frankfort, Kentucky; to cost \$3,300. Residence for Mr. A. F. Winn; to cost \$4,300; Gray, between Brook and Floyd streets; brick and stone, metal roof; two and one-half stories. Three residences for Mrs. George Webb; brick and stone; two and one-half stories; to cost \$12,900; location, Hyland avenue near Edwards. Residence for S. H. Buchanan, Esquire; to cost \$6,300; brick and stone; three stories; location, Third between B and Lee streets. Addition to store occupied by S. T. Moore, owned by B. J. Clay; on Green between Fourth and Fifth streets; to cost \$1,900. Tenement house for J. H. Lindenberger, Fifth street, between Breckinridge and Kentucky; brick and stone; two stories; to cost \$3,700. Frame residence for Mr. N. U. Proctor, Chestnut street between Twenty-fifth and Twenty-sixth streets; to cost \$2,900.

Architects Mowbray & Bohné: Residence for Dr. Preston B. Scott; to cost \$7,500; located, Third near Park avenue; to be built of brick and stone trimmings; three stories; also, stable to cost \$1,000; to be frame. Residence for Mr. G. F. Bricket; to cost \$3,000; located on Morton avenue between Barret and Baxter avenues; frame; two stories and shingle roof. Double residences for Mrs. Ann Courtney; to cost \$7,500; location, Ormsby avenue near Fifth street; brick and terra cotta trimmings, metal roof; two stories. Three residences for Mr. Joe Murphey, Sixth and St. Catherine streets; to cost \$12,500; brick and stone trimmings, metal roof; two and one-half stories. Alterations and addition to country residence for Er. Oscar Turner; to cost \$4,500; located Cherokee Park. Residence for Mr. Herman Kern; to cost \$3,000; frame, two stories, shingle roof; located on Hepburn between Edward and Barret avenues.

Milwaukee, Wis.—Architects Rau & Kirsch report the following: Competitive plans were made and accepted for the following buildings: High school, for Plymouth, Wisconsin, ten classrooms, assembly room, teacher and recitation room; stone basement, solid brick, two story; warm air; cost \$23,000. High school, at Hartford, Wisconsin, two-story, solid brick; warm air; cost \$11,000. South side high school, for the city of Milwaukee, Wisconsin, three-story brick and stone, contains eight recitation rooms, three laboratories, conservatory, four wardrobes and toilet rooms, large assembly room, professors' and teachers' rooms; slate roof; no definite heating system accepted; cost \$44,000 without furniture. Further are drawing plans for a small city hall in Plymouth; to cost \$10,000. Also for a colonial frame residence for Mr. Beer, of Milwaukee; to cost \$5,500.

Omaha, Neb.—Architect F. C. Ledebink: For M. Martin, a two-story apartment house; size 66 by 50 feet, brick and stone; cost \$12,000.

Pittsburgh, Pa.—Architect Thomas Boyd: For the city farm, an infirmary and asylum, brick and stone; to cost \$400,000.

Architect L. O. Danse: For W. McConway, a three-story residence; size 30 by 65 feet, frame, slate roof; cost \$15,000.

Architect J. W. Offerman: For the Pittsburgh Press, a twelve-story office and publishing building; size 60 by 150 feet, brick and terra cotta, iron roof; cost \$50,000.

Architect N. J. L. Peoples: For Mrs. Stewart, Allegheny City, a three-story brick residence; size 24 by 55 feet, stone foundation; cost \$5,000.

Architect F. C. Sauer: For John L. Schott, a four-story hotel; size 25 by 85 feet, brick with stone trimmings, tin roof; estimated cost \$20,000.

Architect C. Bickel is preparing plans for a novel hotel, for the Carnegie Company. It is designed with special reference to the needs of their employes and is to be occupied by single men only.

Rochester, N. Y.—Architect William C. Walker has prepared plans for a block of stores and apartments on Lake avenue for Mr. C. P. Seel; to cost \$15,000. Factory building on Brown's Race for Mr. W. H. Davis. Double dwelling on Phelps avenue for Mr. W. E. Woodbury. Large residence on Lake avenue for Dr. W. B. Jones. Alteration of block on East Main street for Mr. Charles Cline. Stone and frame dwelling on Buckingham street for Mrs. Henry Hanson.

St. Louis, Mo.—Architect W. B. Ittner: For E. J. L. Chase, a two-story residence, size 30 by 52 feet, frame, stone foundation; cost \$6,000.

Architects Benike & Wees: For H. Bishoff, a three story store and flat building, size 205 by 48 feet, brick and stone; to cost \$20,000.

Architects H. E. Roach & Son: For E. P. Minnig, a two-story dwelling, size 42 by 60 feet, brick, with stone foundation; to cost \$12,000. Also for selves, a two-story store and apartment house, brick and stone; to cost \$15,000.

Architect William A. Lucas: For Henry Brinker, a three-story store and flat building, size 25 by 57 feet; to cost \$6,500.

St. Louis seems to be going ahead. Three large buildings, each to cost \$1,000,000, will be erected in the coming spring, plans being now in course of preparation. The Union Trust building, sixteen stories, size 84 by 146 feet, on Seventh and Oliver streets; the new Planter's Hotel, and the "Martin" office building, size 127 by 216 feet, to be constructed of red granite and brick, with copper trimmings.

St. Paul, Minn.—Architect Cass Gilbert has completed plans for six of the buildings of the Hill Theological Seminary, on Grand avenue. The plans are for an administration building, 180 by 80 feet, three stories high; a class building, 90 by 70 feet, two stories; two dormitories, each 154 by 40 feet, four stories; a gymnasium, 110 by 43 feet, two stories; and a refectory, 110 by 45 feet, two stories, with a wing 60 by 25 feet. James Carlisle & Son, of Minneapolis, have the contract for the buildings, which will cost about \$200,000; they will be of stone and brick, and work on the foundations has already commenced.

Architect C. A. Wallingford has drawn plans for a five-story apartment building to be erected by Frederick S. Bryant, on the corner of Summit avenue and Minnesota street; it will be 95 by 83 feet in dimensions, and the foundations are to be put in this fall; the building will have fire walls, iron stairs, plate glass, hardwood finish, tiled halls, steam heat, etc.

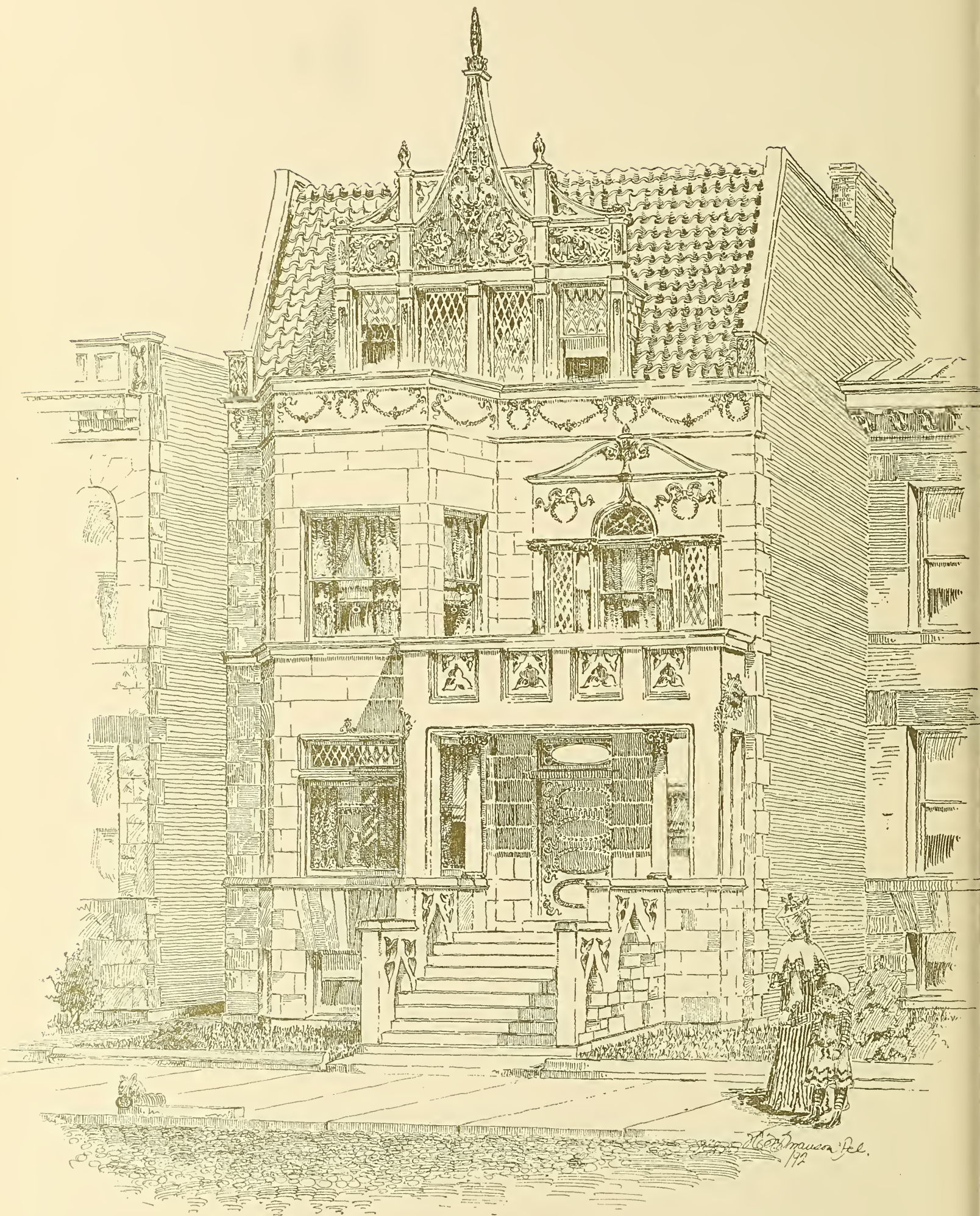


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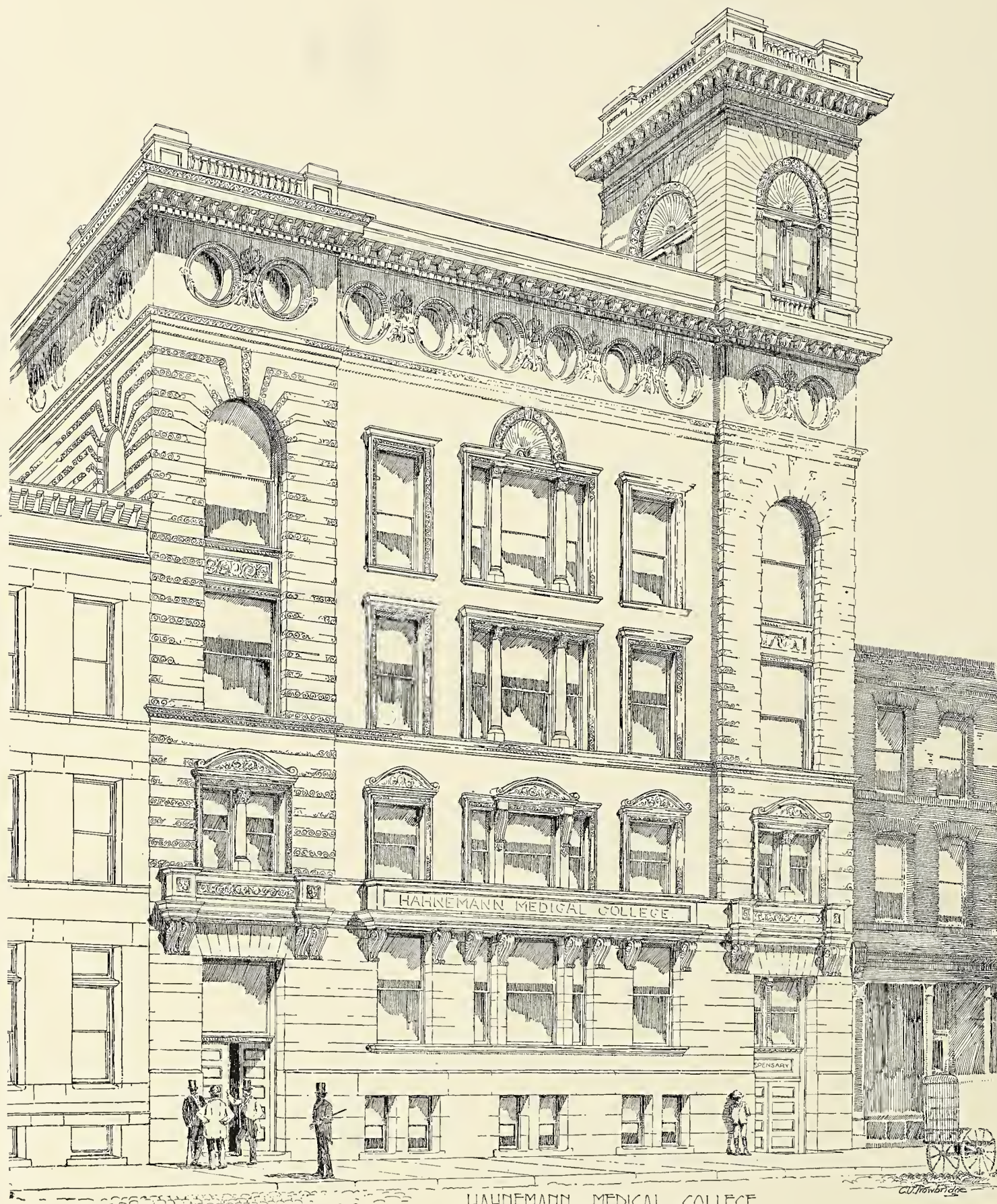
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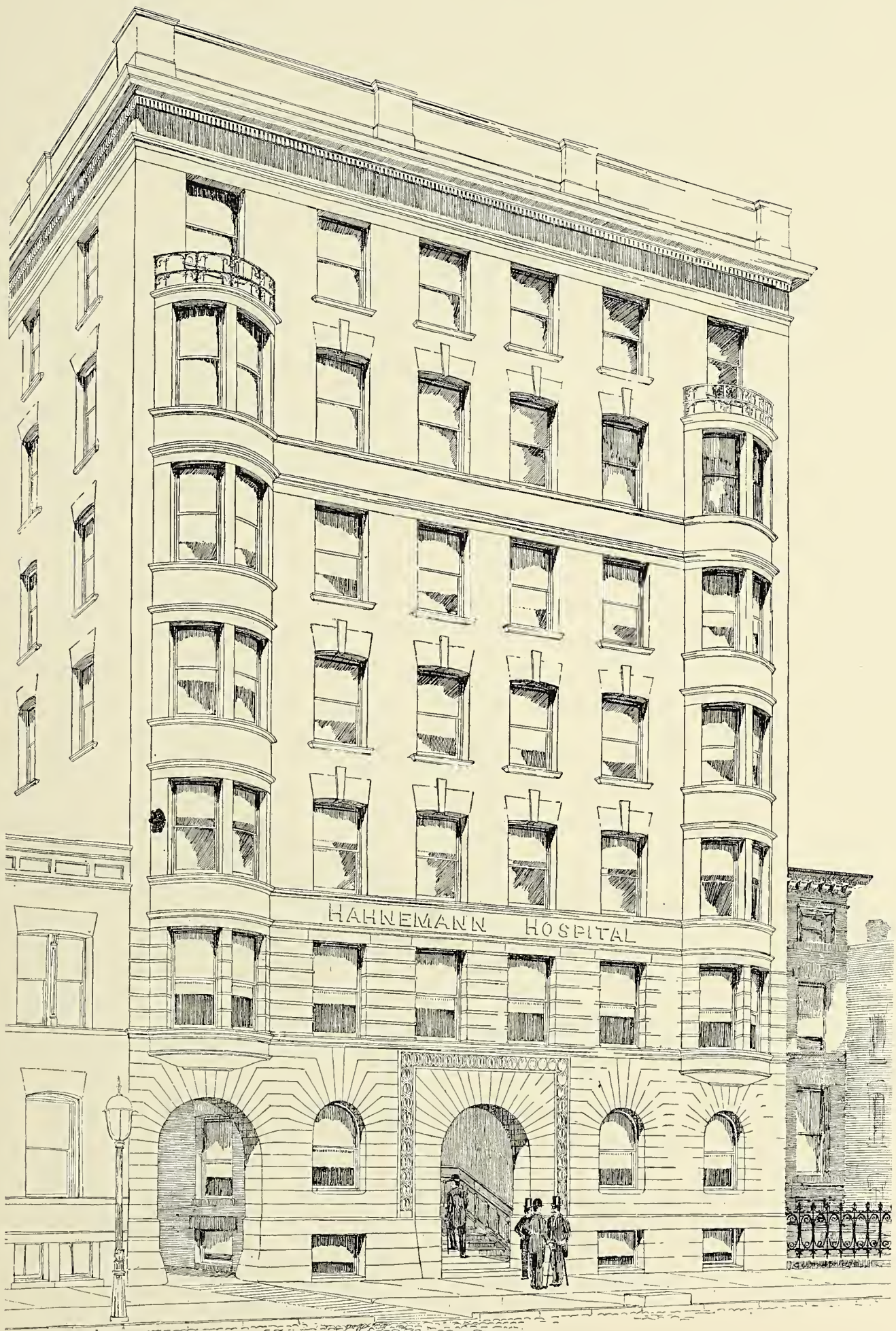


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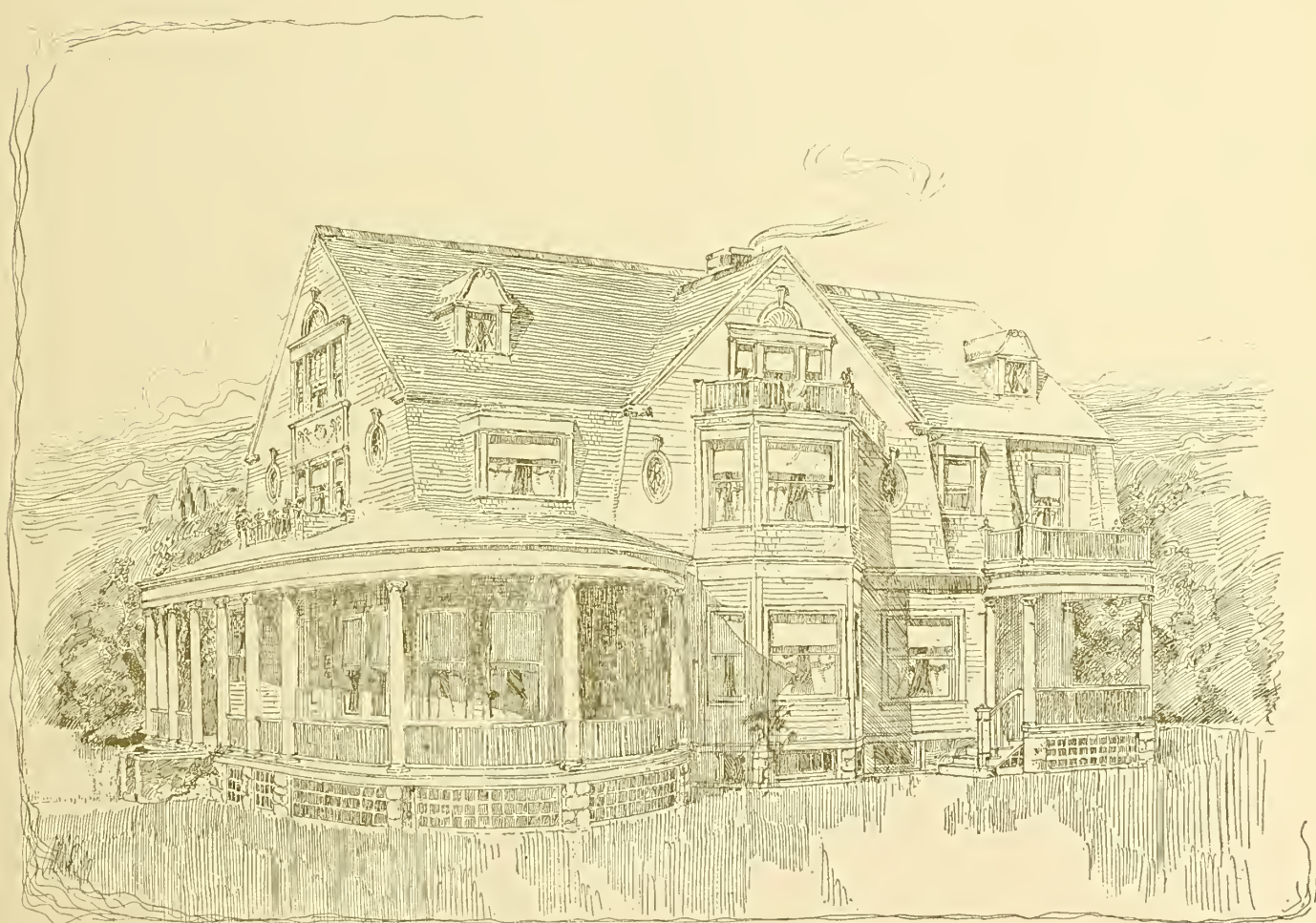
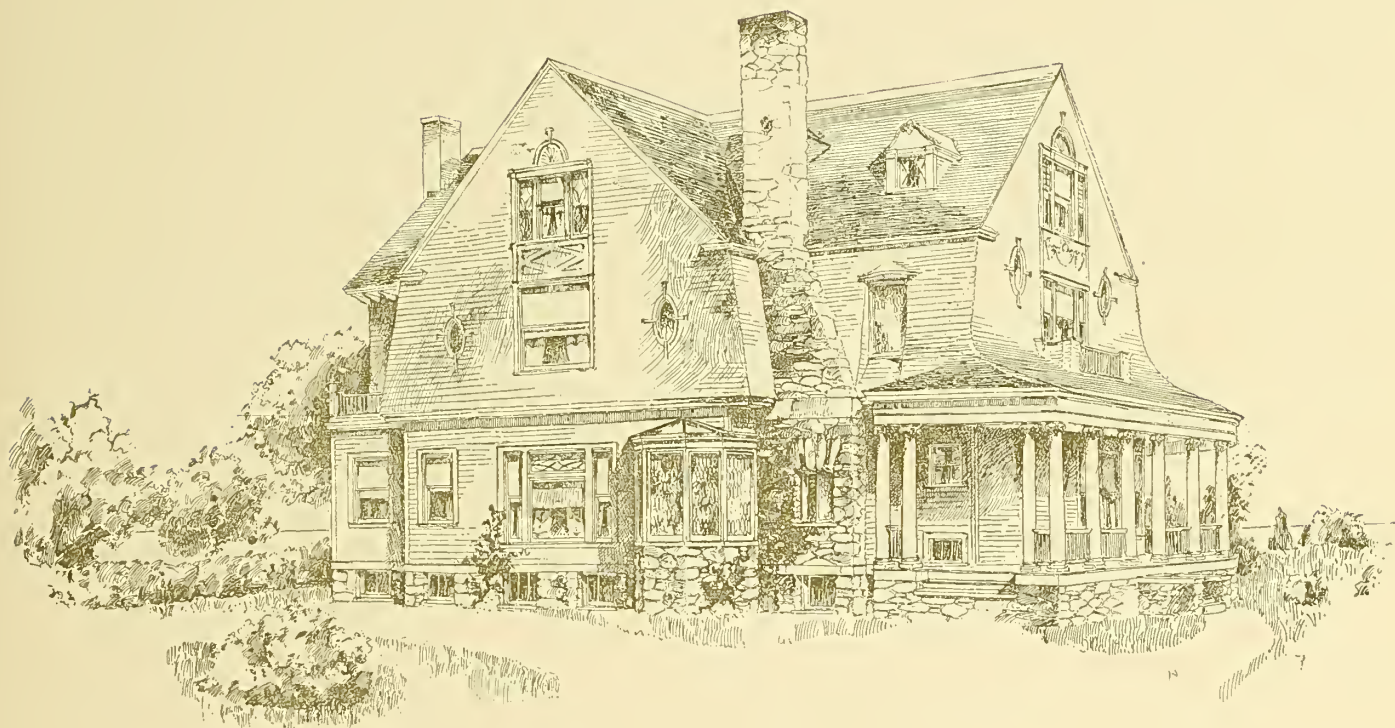
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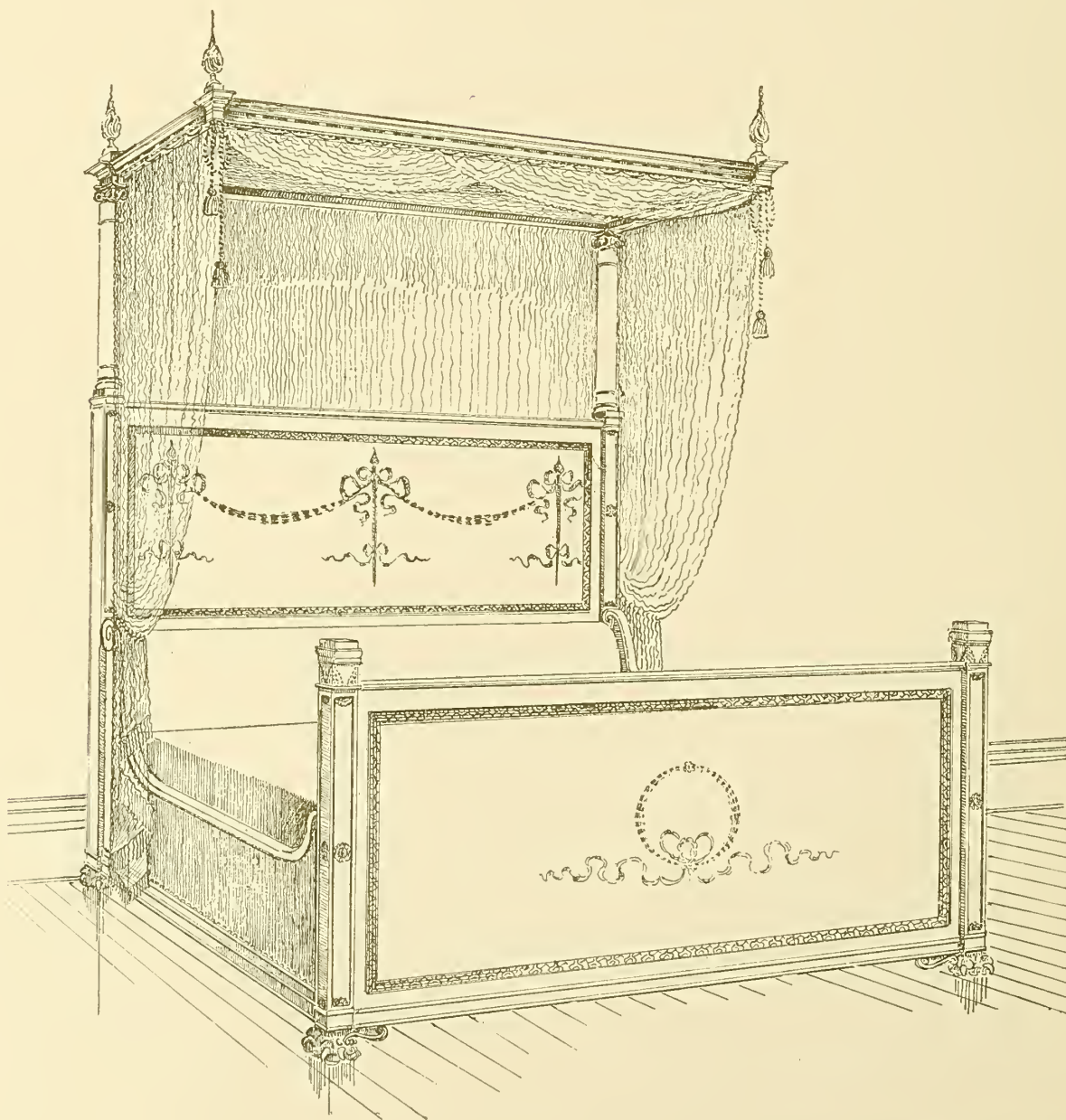
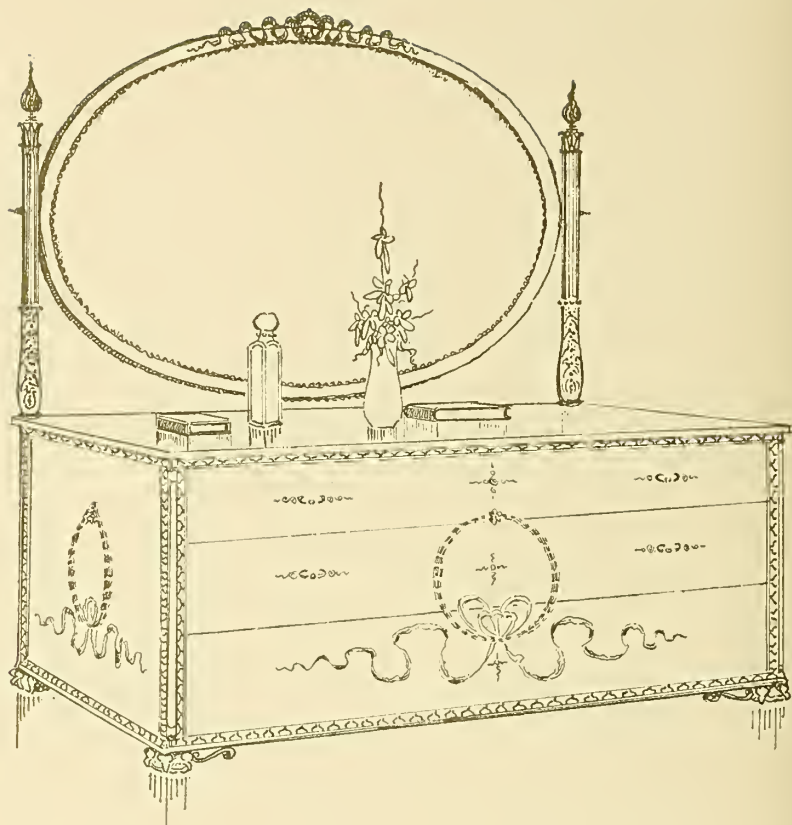
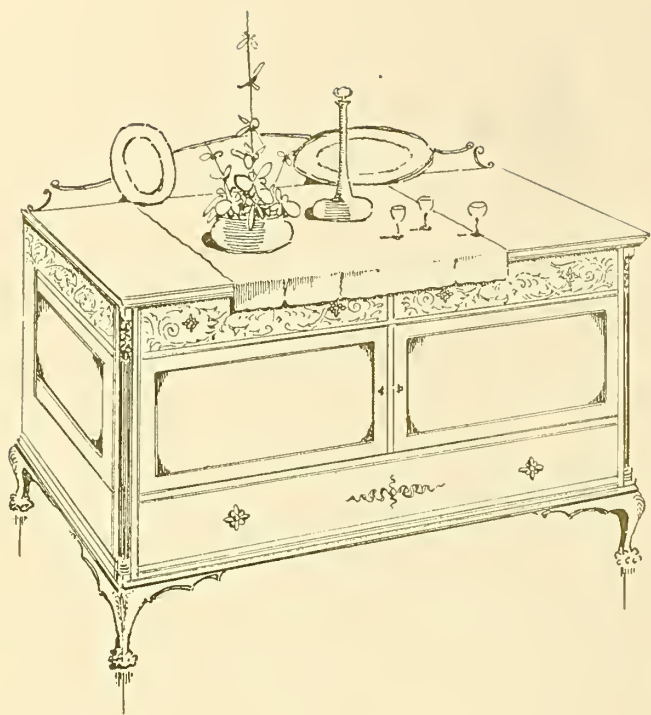


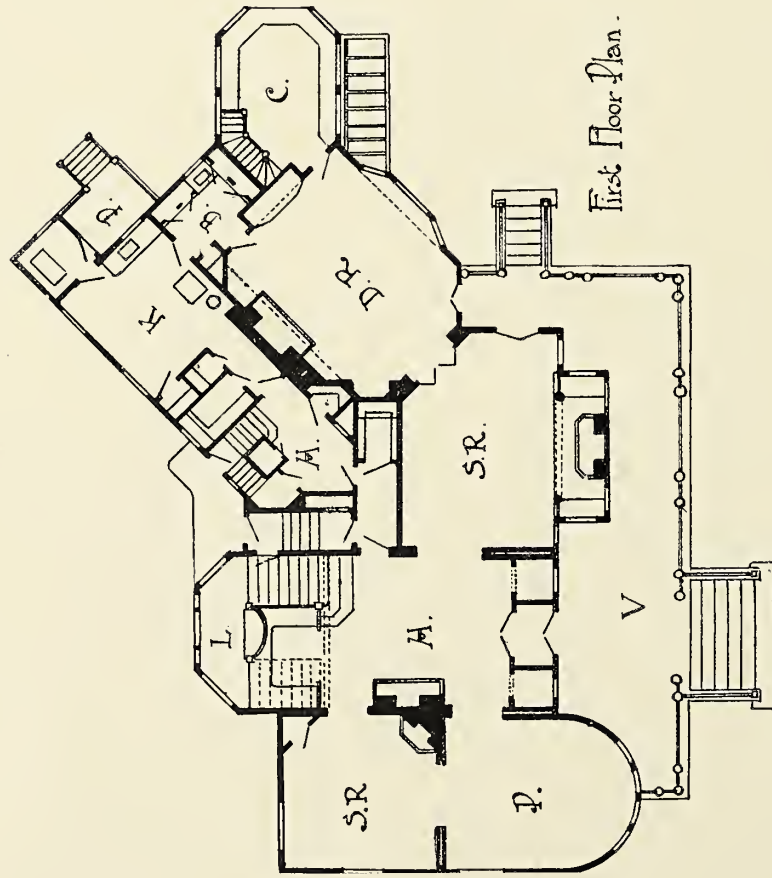
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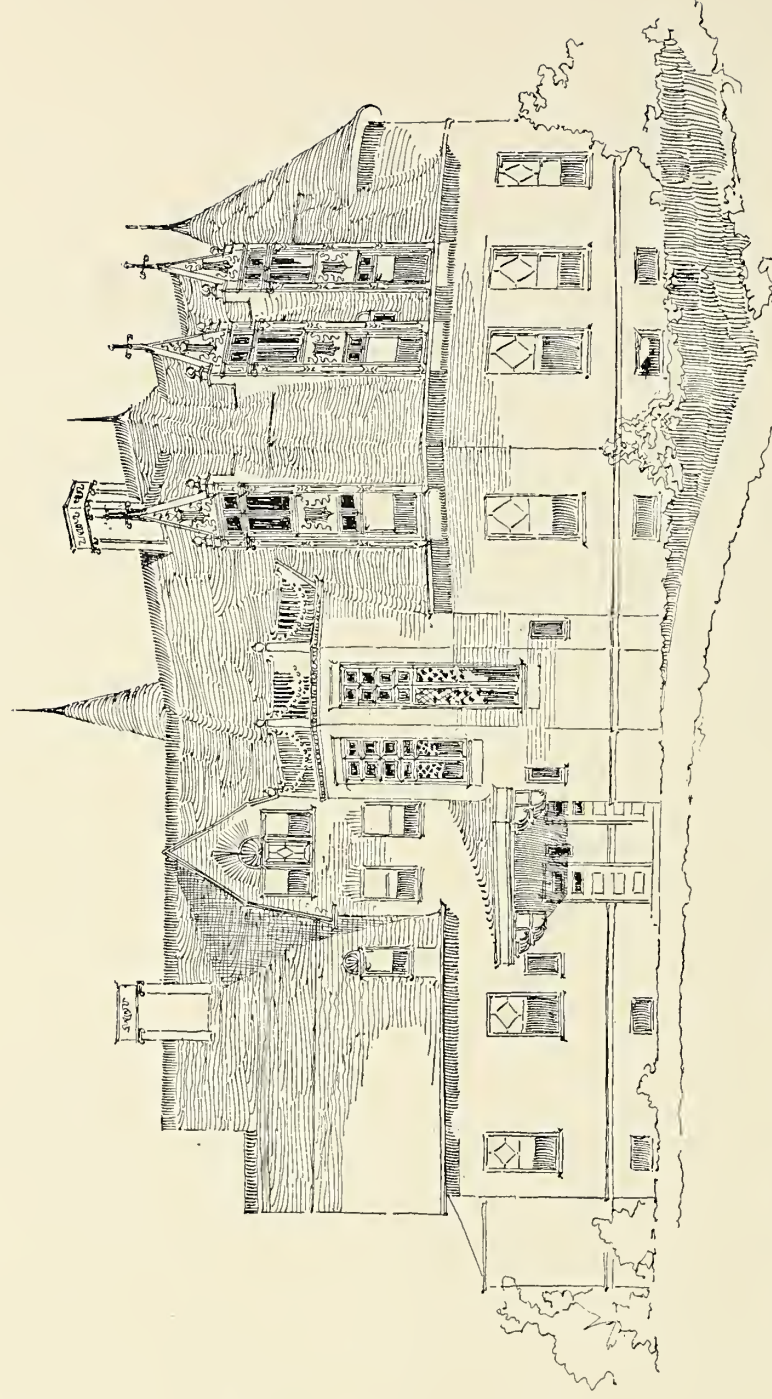


RESIDENCE OF GEO. W. CUTTER, CHICAGO.
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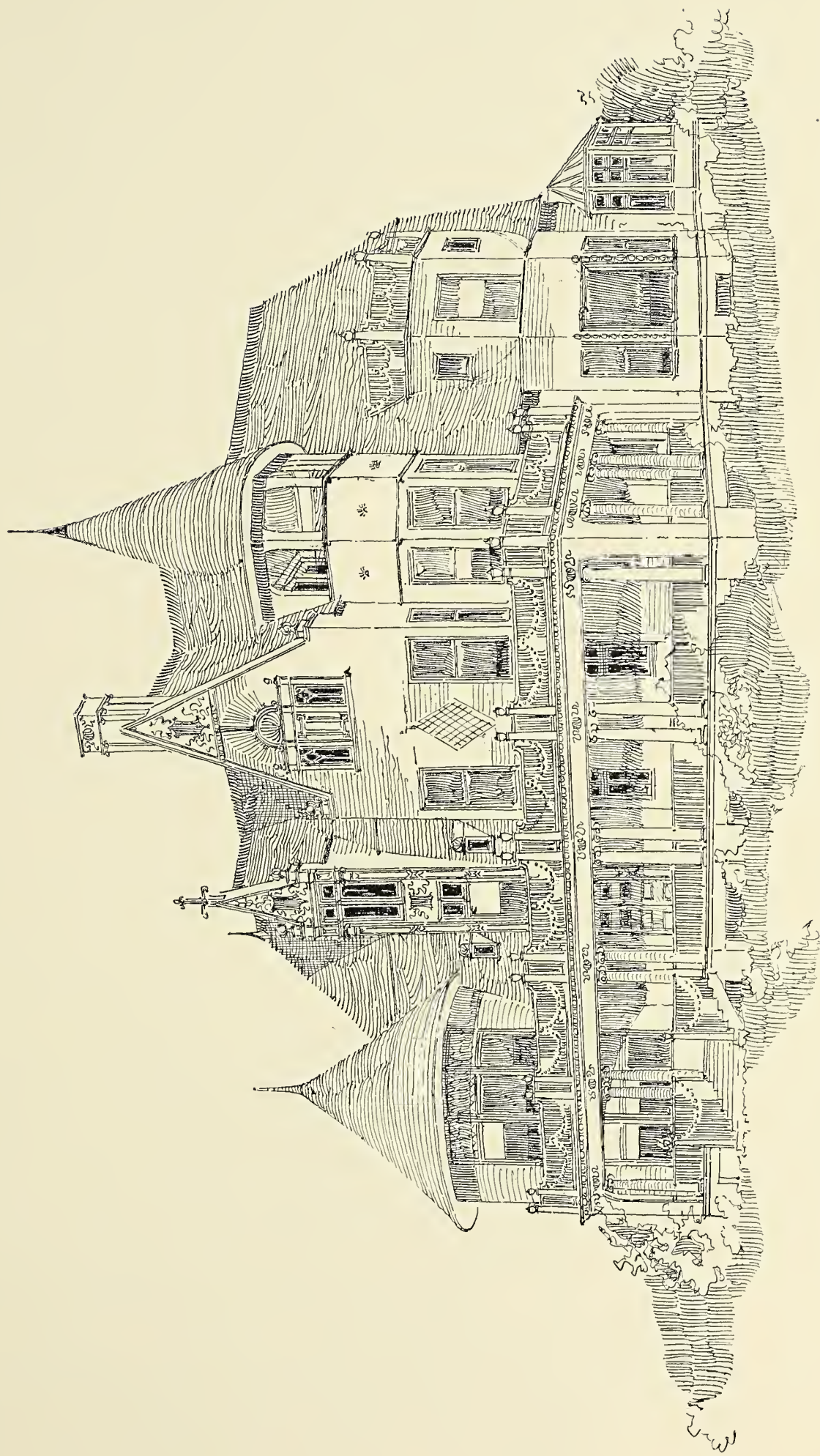




First Floor Plan.

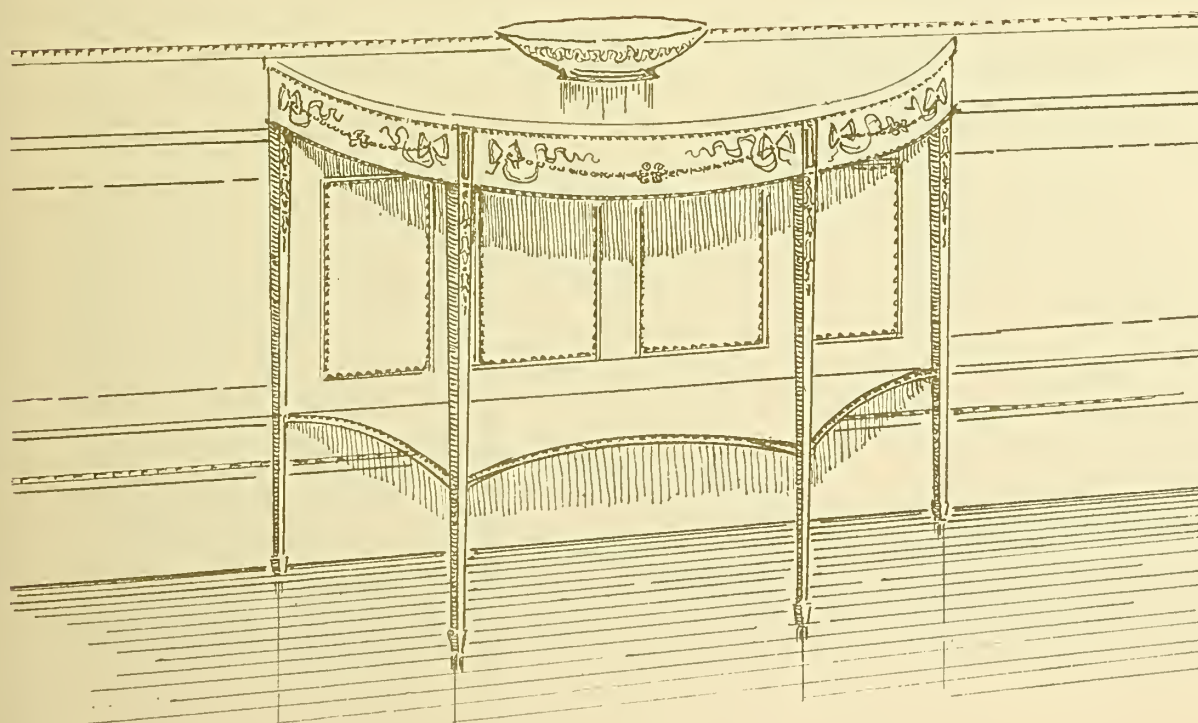
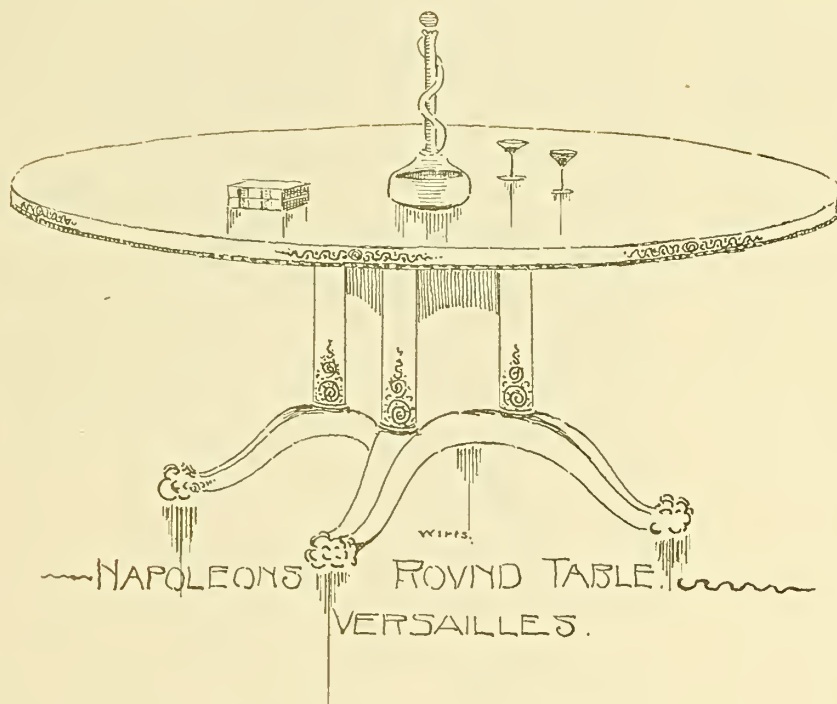
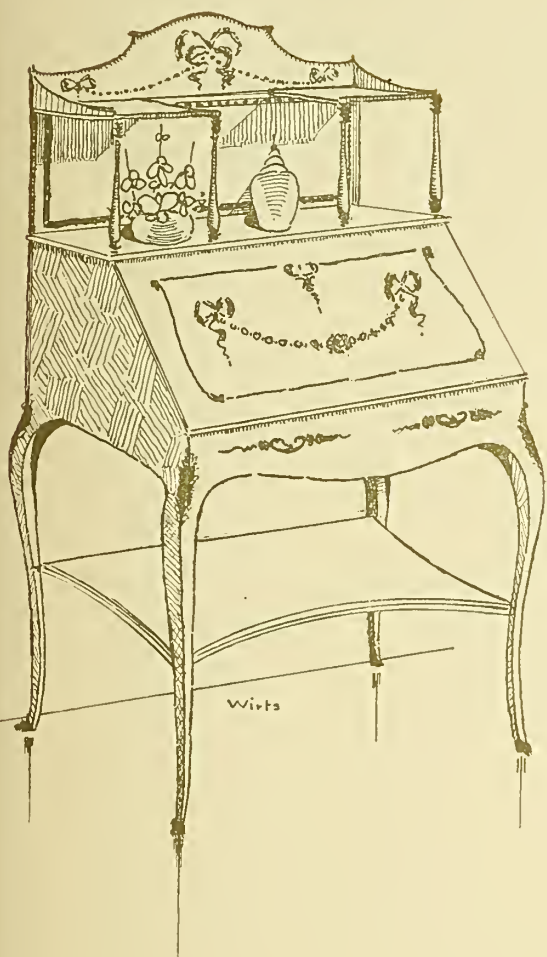


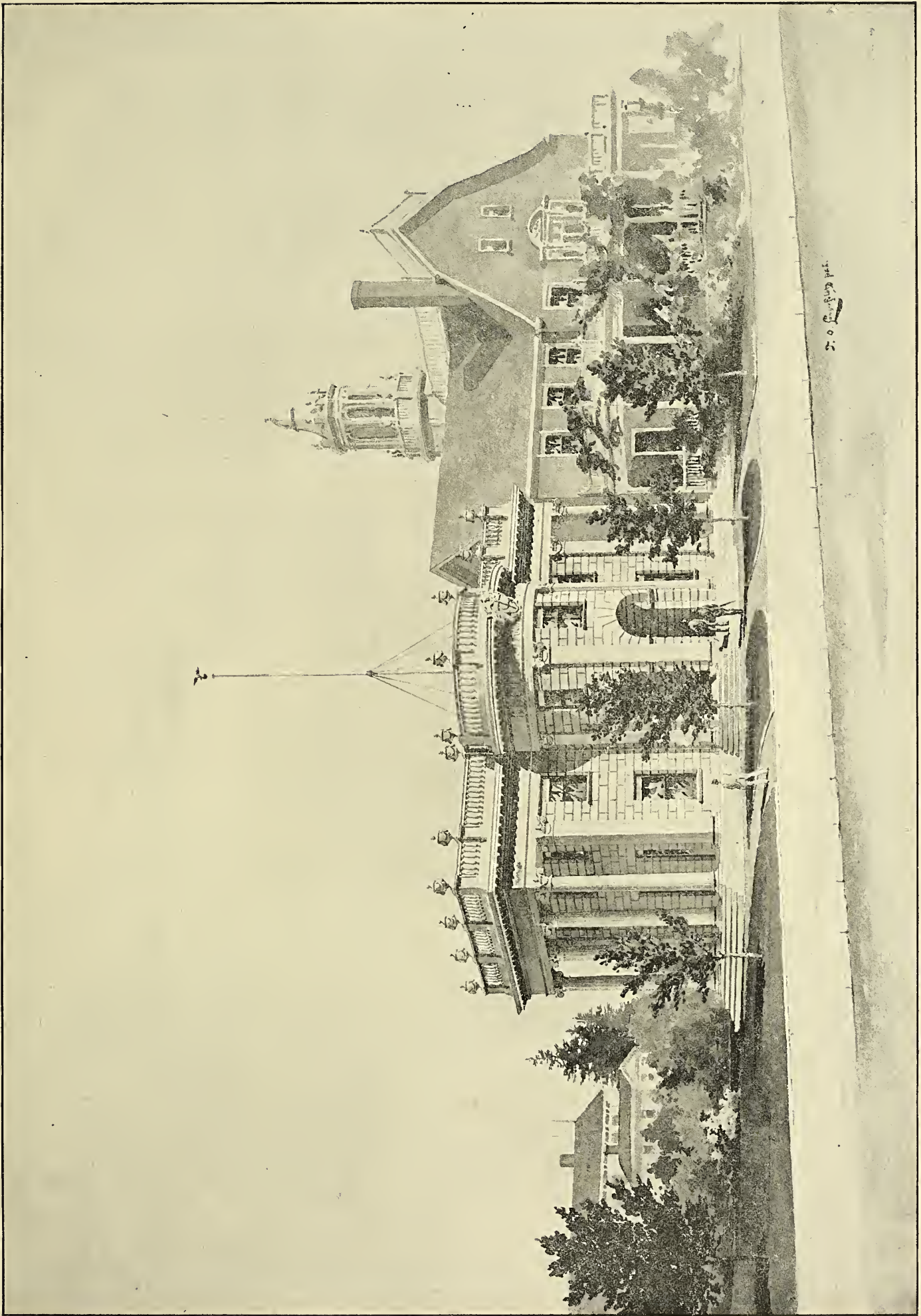
VIEW FROM NORTHWEST.



RESIDENCE OF GEO. B. MATTOON, SHEBOYGAN, WIS. VIEW FROM NORTHEAST.

FREDERICK BAUMANN AND J. K. CADY, ARCHITECTS, CHICAGO.

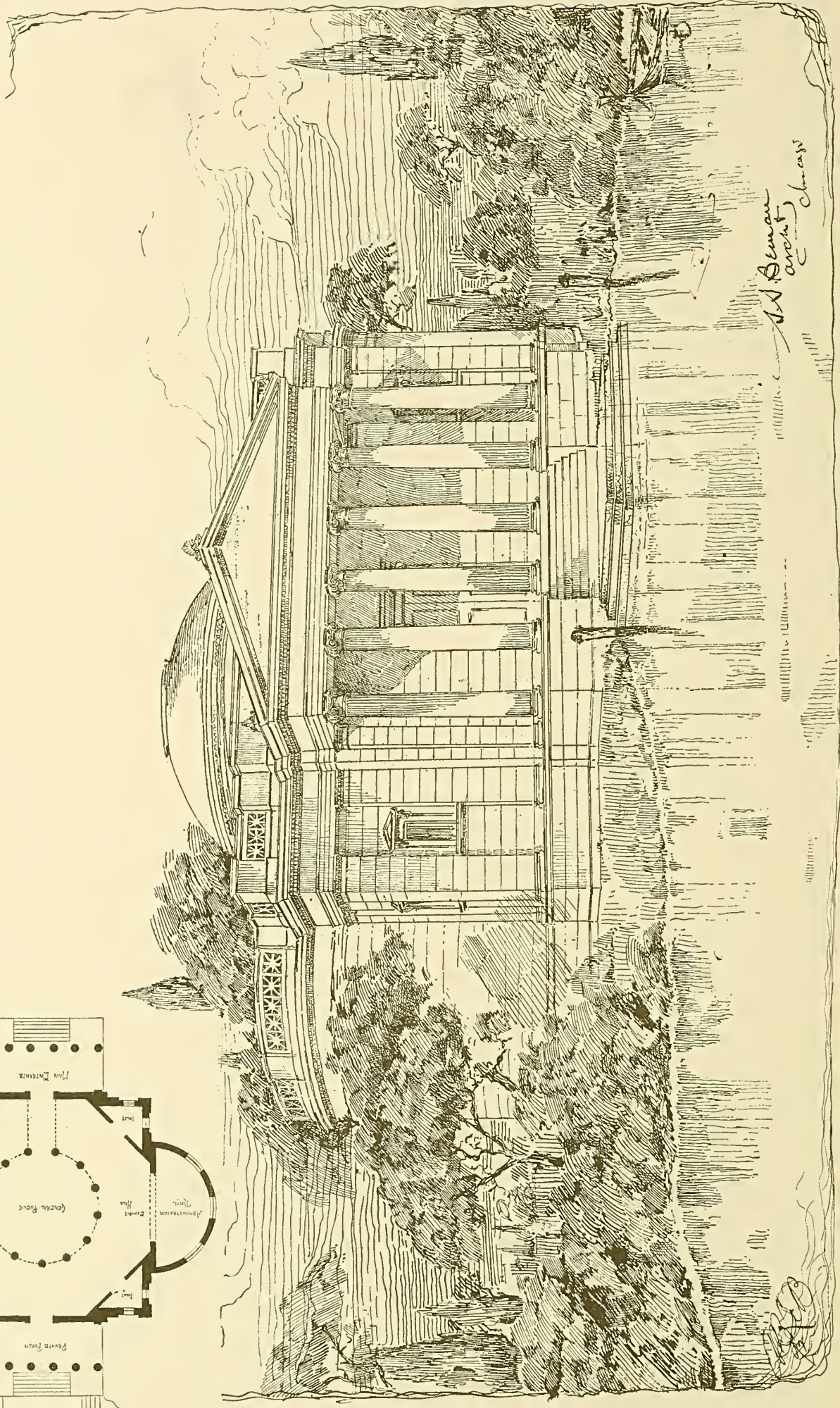
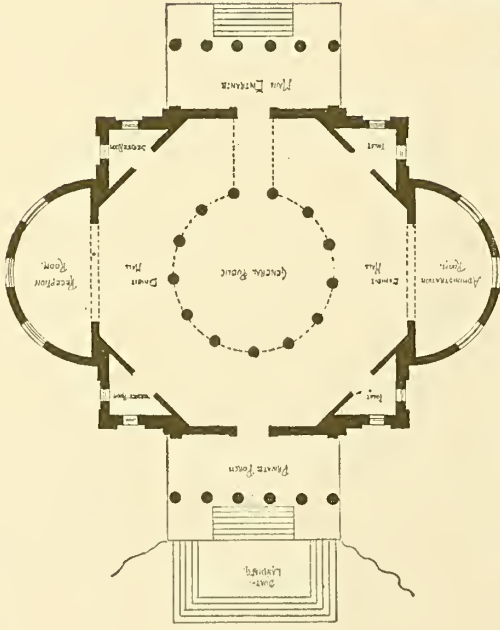




RHODE ISLAND STATE BUILDING FOR THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

STONE, CARPENTER & WILLSON, ARCHITECTS, PROVIDENCE.

Reprint in correction of erroneous title in August number.

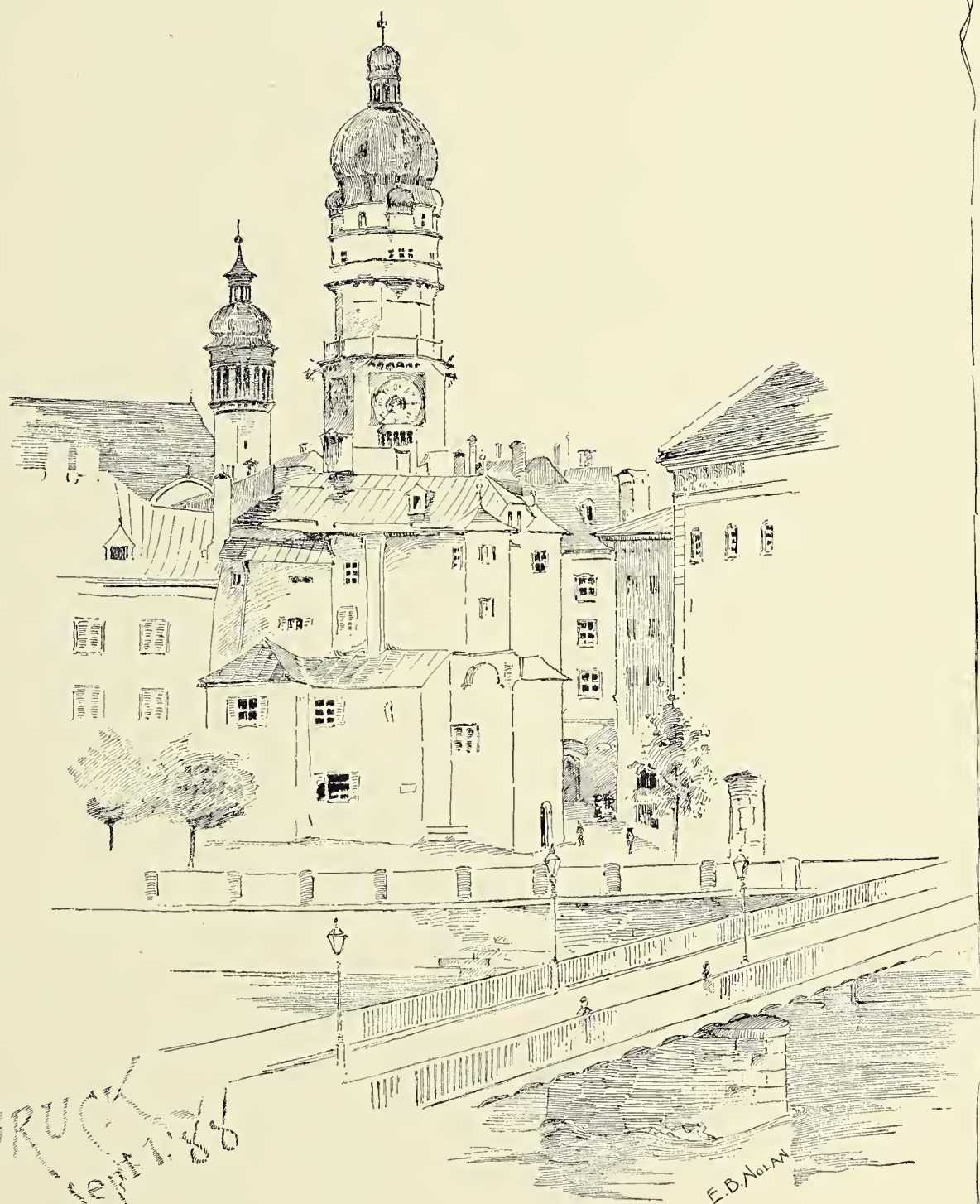


MERCHANT TAILORS' BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.
S. S. BEMAN, ARCHITECT.



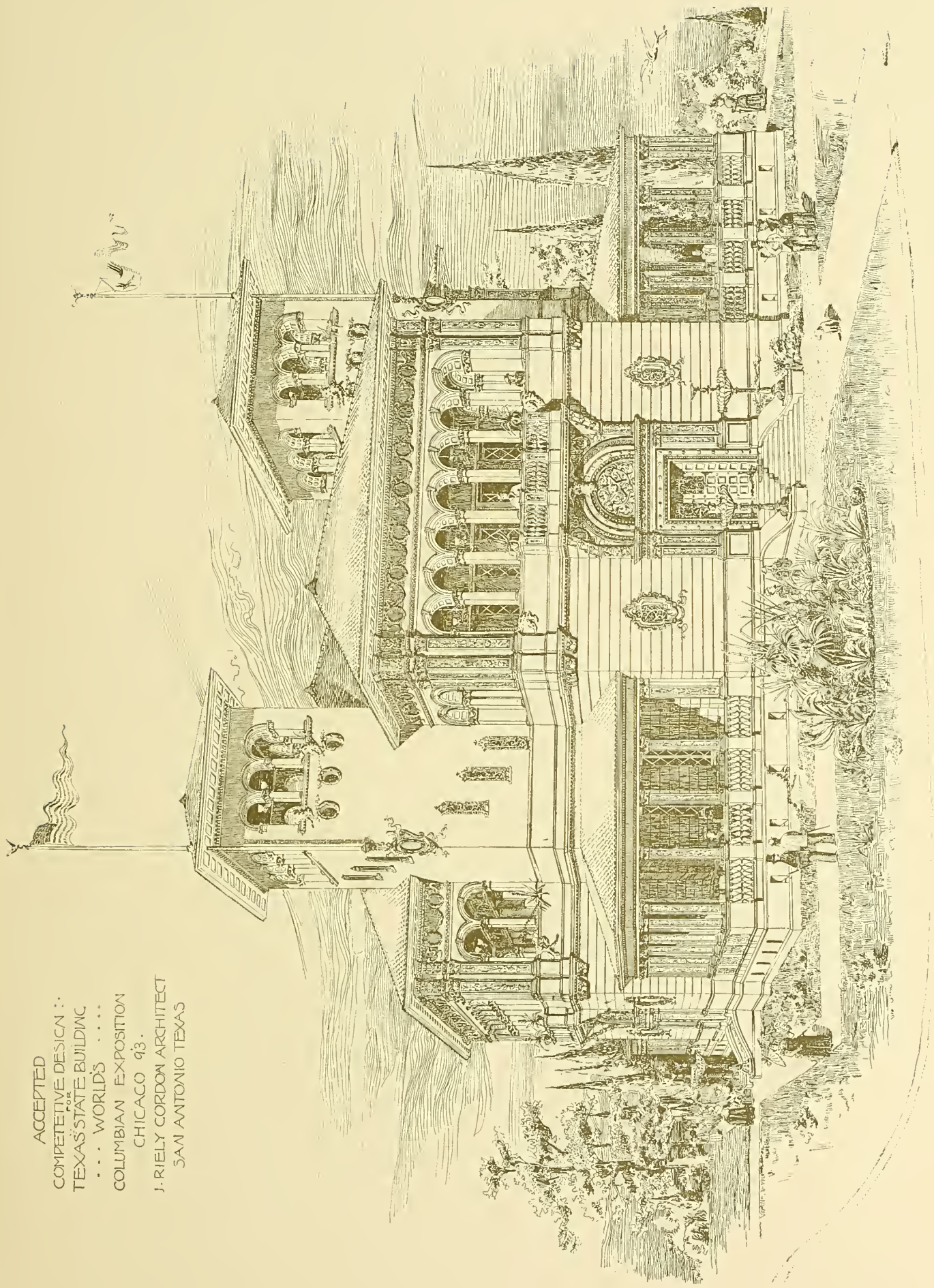
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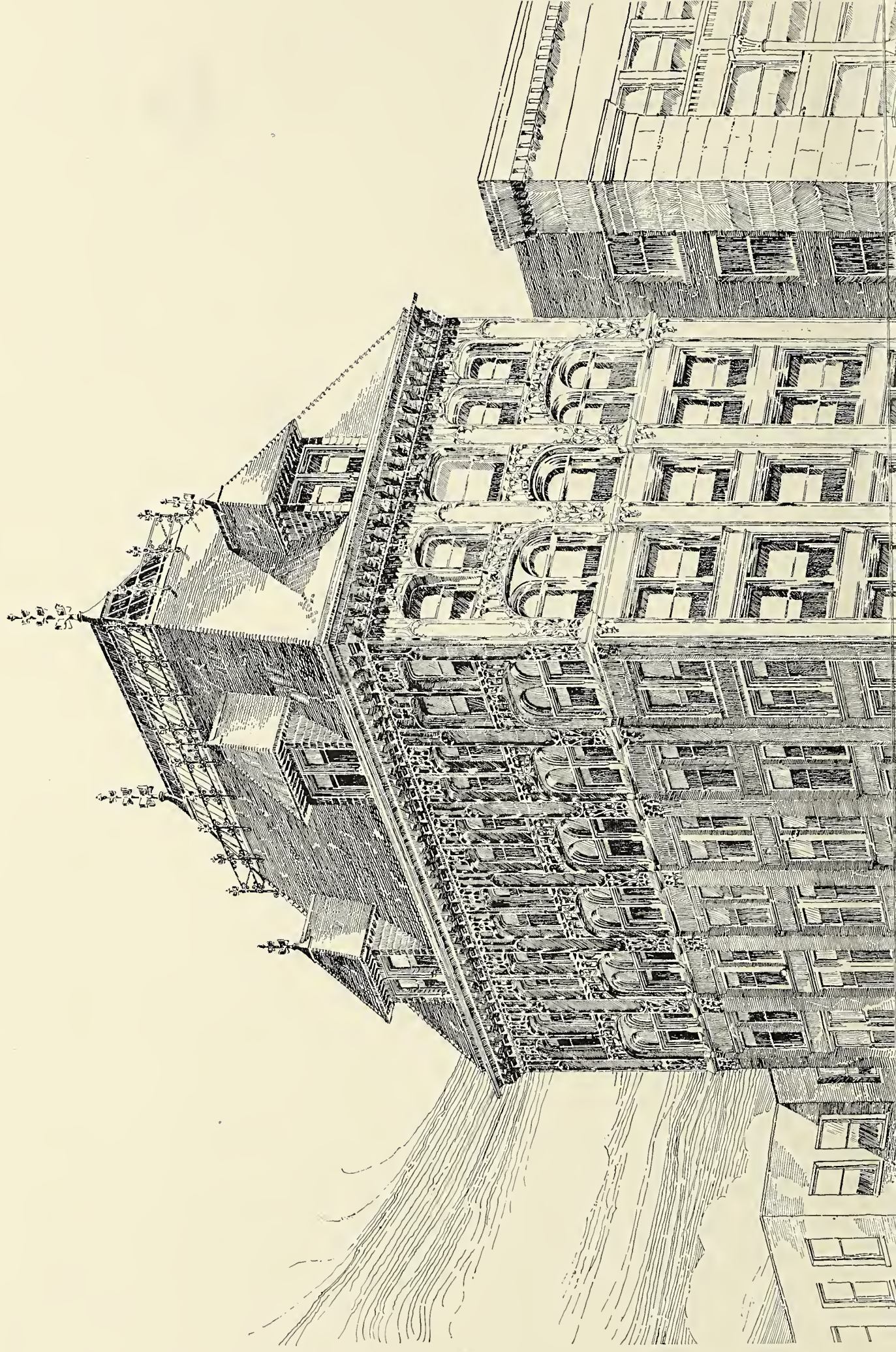
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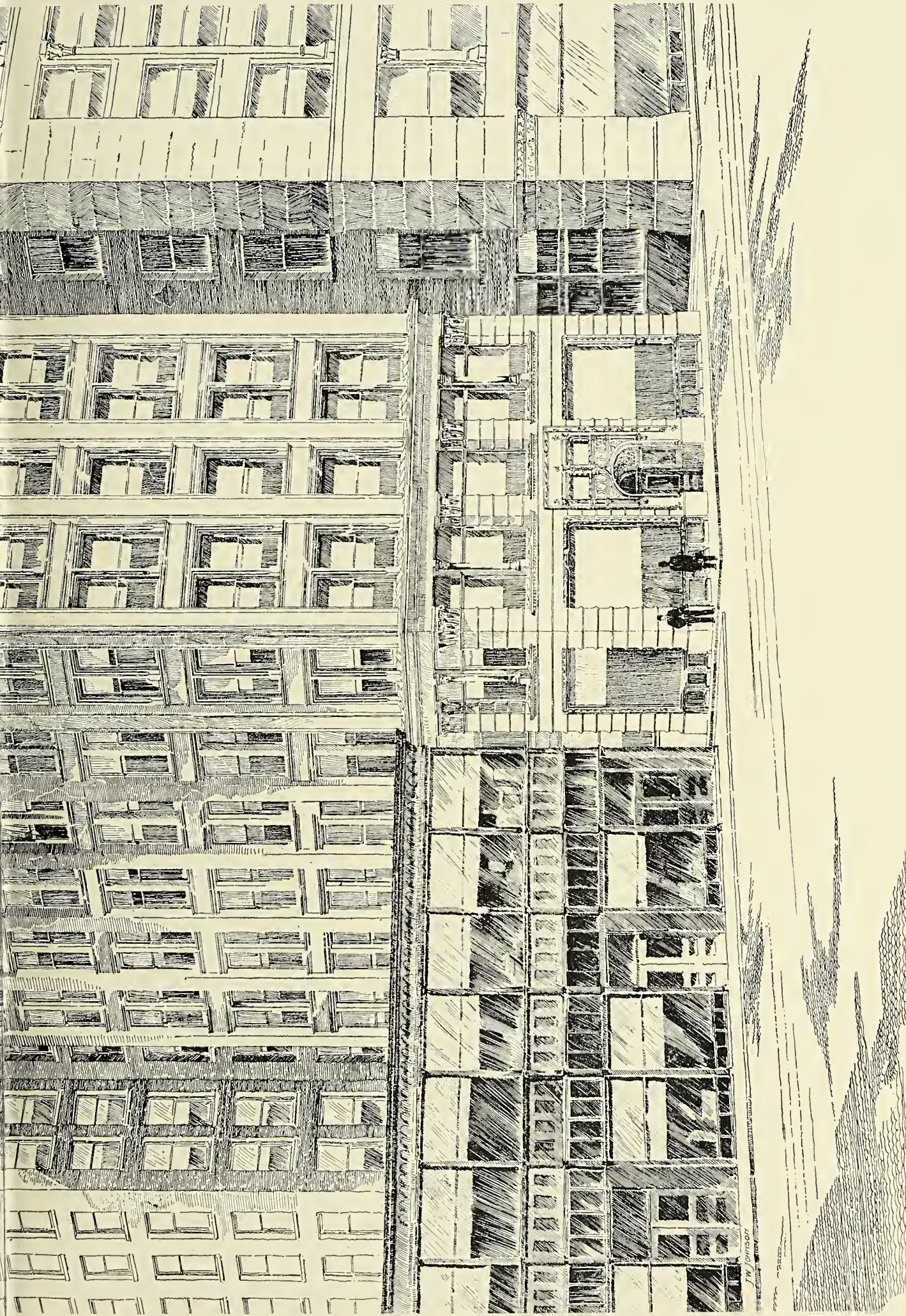


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ACCEPTED
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 ... WORLD'S ...
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THE VAN BUREN OFFICE BUILDING, FOR L. Z. LEITER, CHICAGO.
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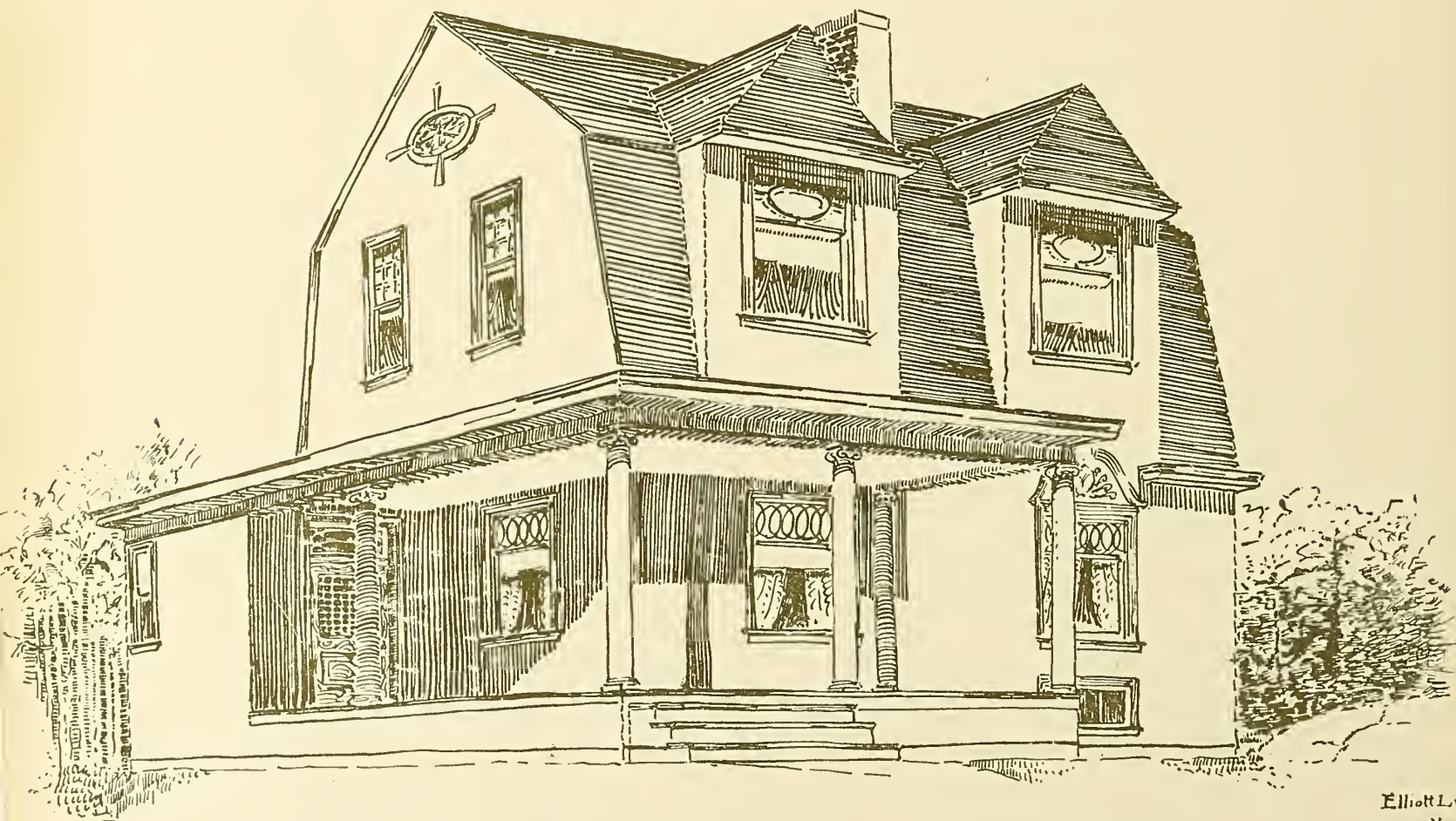


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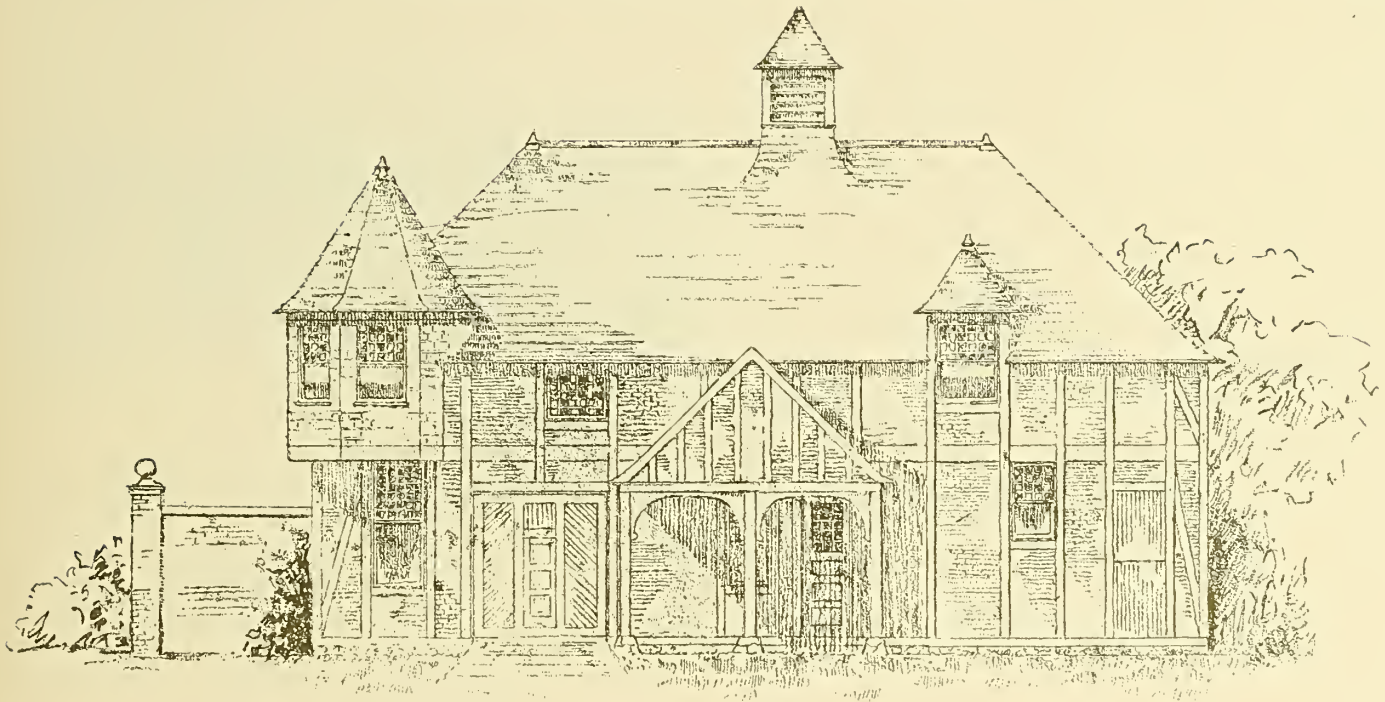


A corner in Billiard Room.
 W. F. Ladd's residence.
 Galveston
 Tex.



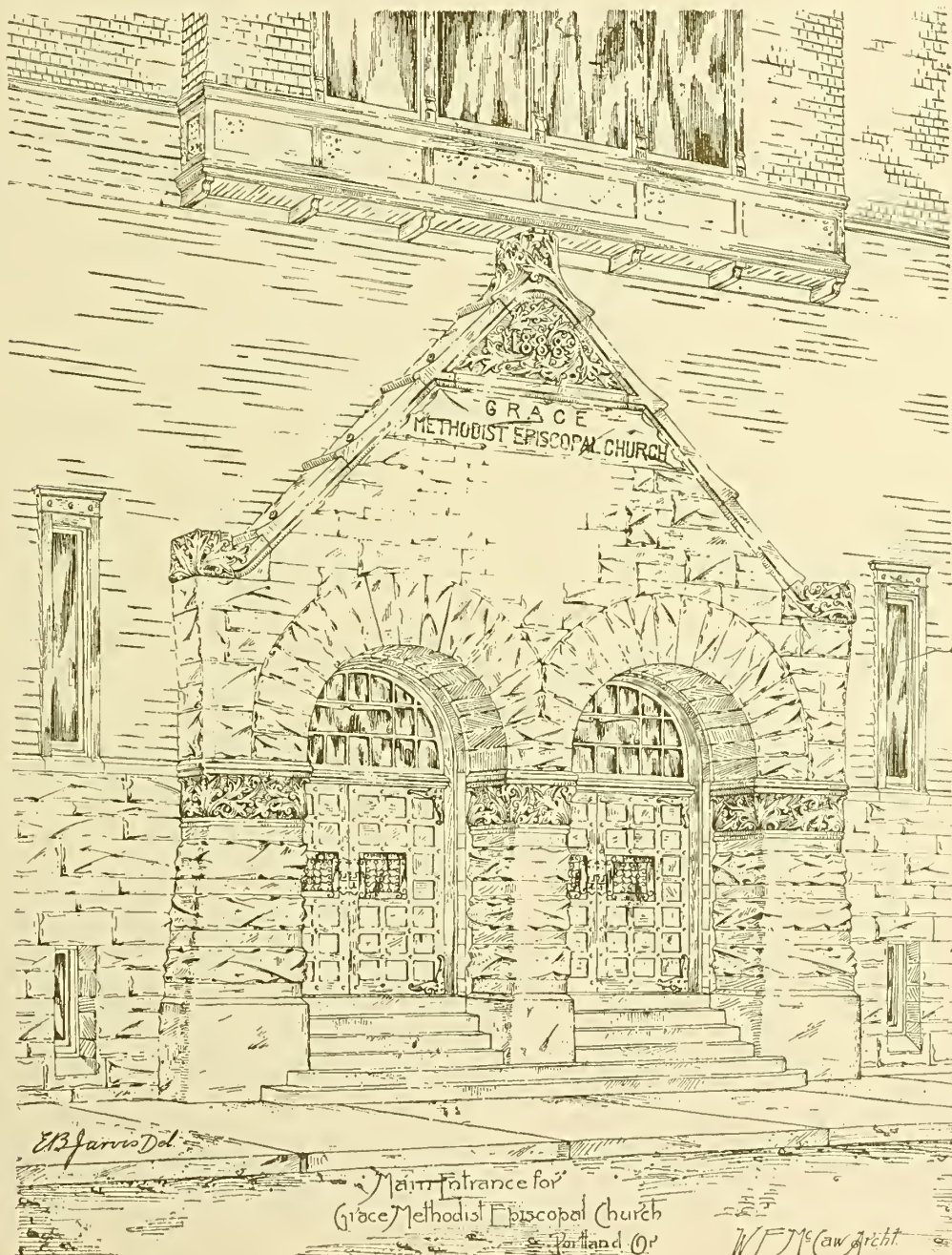
DWELLING AT WILMETTE, ILLINOIS.
 ELLIOTT LYNCH, ARCHITECT, CHICAGO.

Elliott Lynch
 Nov. 20.



SKETCH OF BARN

C. O. AREY, ARCHITECT, CLEVELAND, OHIO.



E. B. Jarvis Del.

Main Entrance for
Grace Methodist Episcopal Church
Portland Or

W. F. McCarroll Archt.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XX. OCTOBER, 1892. No. 3



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
IN THE WEST.

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Our readers may be surprised to find that the date actually fixed for the opening of the Twenty-sixth Annual A. I. A. Convention differs from that announced in our last number. The officers of the Institute saw fit to make the change for what seemed to us very good and sufficient reasons, through the dedication exercises of the World's Columbian Exposition being of such importance and magnitude as to completely overshadow in importance the coming convention, and it was assumed that the rush of events would be such as to make the transaction of other than the mere routine business of the convention a matter of impossibility. The Fair buildings themselves are works of such overpowering interest that the visiting architects will prefer to spend their time studying their peculiarities of design and construction to conducting discussions at the meetings of the Institute or listening to papers read thereat. In other words, the study of the Fair buildings and participation in their dedication ceremonies will be the business of the convention, and for this reason the opening of the convention has been set to coincide with the date of the beginning of the inaugural ceremonies. The details of the participation of architects in the opening exercises have not yet been fixed, but is undoubtedly safe in the hands of Mr. Burnham and Mr. Adler. The following circular letter has just been issued by the secretary:

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICE OF THE SECRETARY, 1600 AUDITORIUM TOWER,
CHICAGO, October 13, 1892.

DEAR SIR,—The Twenty-sixth Annual Convention of the American Institute of Architects will assemble on Thursday, October 20, at 7:30 P.M., sharp, in Recital Hall, Auditorium Building (reached by the Wabash avenue entrance).

The Institute of Building Arts, Nos. 63-65 Washington street, will be the official city headquarters of the convention. A register will be kept there of those attending the convention and of their address while in Chicago. Please communicate with the Institute of Building Arts immediately after your arrival, so that the officers of the convention may know where further information can be sent you.

A programme of exercises of the convention can be had at the above-mentioned address on and after Wednesday noon, October 19.

The telephone number of the Institute of Building Arts is Main 2294.

DANKMAR ADLER, Secretary.

In addition to this it may be assumed that the programme will consist of a general rendezvous at the official headquarters during Thursday, where a light lunch will be at the disposal of visitors all day. In the evening the meeting, at which all members should be in place so that the convention may be called to order promptly at 7:30 o'clock. On Friday the inaugural ceremonies will take place and in which all members will participate. On Friday a lunch will be at the disposal of members in the Horticultural building upon the Exposition grounds. On Saturday morning the convention will resume its functions in the Horticultural building which through the kindness of Mr. Higinbotham, president of the board of directors, and Mr. Burnham has been placed at the disposal of the Institute. Over two hundred members have already signified their intention to be present.

**A
Pamphlet
on
Competitions.**

At the twenty-fifth annual convention of the American Institute of Architects, held in Boston last October, a resolution was unanimously passed for the preparation in pamphlet form of suggestions on the conduct of competitions addressed to the promoters of such schemes, which pamphlet might be of service with committees desirous

of information on this subject. Such a circular has been outlined and will be presented at the next convention. A somewhat extended acquaintance with building committees proves that in very many cases they err rather through ignorance than from intention in their competition invitations. They are apt to be practical men, so called, which means that one has made money in raising grain, another in selling merchandise, another in real estate deals, etc. Few, if any, have had experience in building or with architects except of the mongrel "architeck" species, which is too illiterate to compass the correct pronunciation of the title it assumes. It is not strange therefore that such committees should set forth their competition invitations in the same language they would use if advertising for a stevedore or a hostler, and on about the same terms. It is incumbent on architects themselves to enlighten such committees, if any reform is to be instituted, and to enforce their views by a conspicuous abstention from participation wherever the proper conditions are disregarded.

A Gradual
Reform in
Competition
Methods.

The proposed pamphlet on competitions to be issued with the sanction of the Institute, will set forth only those conditions which can be most readily granted by owners, and which are as much in their interest as in that of the architects. It is intended to be placed at the service of members, to be addressed by them as they may think advisable to parties within their knowledge who contemplate an architectural competition. The circular would likewise be of use among the architects to whom the competition invitation is addressed as helping them to make a stand in their own behalf, and to refuse participation unless the terms recommended in this circular were granted. By diligent use of such means, with the high sanction of the American Institute, architects of all grades would learn more respect for themselves, and a substantial improvement in the terms of competitions would gradually be brought about, to the mutual advantage of all concerned.

The Unsanitary
Condition
of
Chautauqua.

The October number of the *Engineering Magazine*, New York, describes the architectural and sanitary conditions of Chautauqua, New York, in a way to make a citizen of that place blush from fear if not from shame. "The houses, in themselves chiefly of an abominable style of architecture, are crowded together almost as closely as in New York city. . . . There is no sanitation, and the lack of drainage and sewerage is frequently unpleasantly manifested to visitors and natives alike. . . . The water (can this mean the drinking water?) is obtained from the lake on which the town faces and is daily polluted—to mention no other source—by a numerous fleet of excursion steamers." Such, says our contemporary, are the appointments of the educational resort where every summer from 15,000 to 20,000 of the choicest people of the United States gather to spend their vacation in artistic, æsthetic and intellectual pursuits of a high order; and it suggests, in effect, that before another summer arrives the natives should mortgage their town and lake, if they cannot raise the money otherwise, and provide such water-works, sewers, etc., that people can live there decently while exploring the fascinating mysteries of "Hebrew accents, Assyriology and surd roots."

The
Remedy
for
Chautauqua.

This is good advice: whether it will be taken without compulsion may be doubted. Average humanity is not built that way. Some years ago the summer hotels in the vicinity of New York were in much the same recklessly unsanitary condition as Chautauqua, and no change could be secured till alarming sickness appeared and the hotel owners were threatened with a total loss of patronage if they did not clean up and fix up. Rival Chautauquas are already springing up. One is at Piasa bluffs near St. Louis, where drainage, water, etc., are of the best. Should an epidemic once start at Chautauqua with the usual panic, the place would not only be deserted for the season but a large portion of its visitors would be permanently diverted elsewhere, never to return.

Practical
Needs of
Architectural
Students.

A constant inquiry among architectural students, draftsmen and not a few practicing architects is how to acquire as rapidly as possible that working knowledge of all the materials and processes of construction and decoration as well as of design which schools and professors do not teach and which usually comes only through actual experience and at the cost of many chagrins if not failures. They require "practical knowledge," as it is called, in distinction from what is learned at schools. Relating largely to minor details it is apt to escape the observation of book writers, and is known only to those who by their daily avocations are constantly "in touch" with business. In these directions a file of THE INLAND ARCHITECT will be found invaluable; and no greater service could be rendered to draftsmen and to pupils in manual training and other architectural schools than to place within their reach the bound volumes of this journal and direct their attention to its pages as supplementary to their text-books and lectures.

Practical
Instruction
in the
Inland Architect.

The above remarks were suggested by glancing over a back volume of THE INLAND ARCHITECT, which happened to be that for the year 1888. It contains, for example, several series of papers on decorative work, exterior and interior, and on photography in architecture; also on house drainage and town sewers, on modern plumbing, on house painting, on slate and its uses, on mortars, cements and concretes, and on the construction of heavy buildings. The accident in the erection of the Midland Hotel at Kansas City, Missouri, is fully explained, with illustrative drawings, so that there need be no risk of a similar disaster; also the details of the fall of the stone tower to the Church of the Covenant at Washington, D. C. Various architectural competitions are described, and the full proceedings and discussions are given of the various architects' and builders' conventions. In every case these are the best products, not of theorists but of practical business men who give the results of their daily experience in terse, condensed language. Any reader may easily corroborate these observations for himself. He will not only find them true of the volume for 1888, but also that subsequent volumes differ only in having more and more of the same kind of information. It is also interesting to trace through these volumes, covering the past decade, the advancement made by draftsmen in artistic rendering, and how, from a few master spirits, the many have gathered inspiration and style.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.
CHAPTER I—INTRODUCTION.

WORCESTER'S dictionary defines perspective as follows: "The art of representing or delineating on a plane surface near and distant objects as they appear to the eye from any given distance or situation." It is divided into aerial perspective, which deals with the effects of atmosphere and distance on colors and their lights and shades, and linear perspective, which treats of form irrespective of atmosphere, color, light or shade. Linear perspective in turn includes cylindrical, isometric and plane perspective. The last two only are employed in architectural work.

2. The general purpose of a perspective drawing is to show two or more sides of an object at once. For small objects, particularly for small details of construction, isometric projection or perspective is entirely sufficient, while, as it has no vanishing points and can be drawn "to scale" with great facility by the aid of the 30° triangle, it is of much service in architectural and mechanical drawing.

3. In perspective proper, where receding lines converge toward vanishing points, scale measurements are less readily applied, and the usual method of procedure, instead of being direct, as in isometric drawing, is indirect, tedious and in respect to an architect's requirements retrogressive, that being done last which should be done first and that being done first in some respects which need not be done at all. After a brief exposition of isometric perspective, which is not as highly valued by some architects as it deserves, an equally direct method will be applied to perspectives proper, as developed by the writer and used in his own practice for a number of years.

It is believed that these direct methods in the form in which they will here be given have never before been published; and, as Professor Ware's treatise on Modern Perspective had not appeared when they were first worked out, they happen to be original to a considerable extent. But probably there is nothing which in its essentials is not embraced in the very comprehensive general principles of Professor Ware's admirably thorough treatise, and some of these direct methods have been materially extended and simplified through suggestions since obtained from Professor Ware's book.

For the benefit of readers not familiar with geometry, a few preliminary explanations are necessary, for which the indulgence of more advanced students is requested.

CHAPTER II—DEFINITIONS.

4. In describing perspective methods and diagrams, the following definitions will be observed: A point has position but no magnitude. A line (Fig. 1) has position, direction and length, but no width. A surface, such as the top of a table or the side of a cube, has position, length, breadth and direction, but no thickness. This does not mean that anyone can make a point without magnitude, or can draw a line which has no width, since in such case the point and the line would both be invisible. But the size of the point is not regarded, whether it be large or small; all we care for is its position. Likewise with the line; if we have its position, direction and length, we care nothing about its thickness—a thick line or a thin line answers as well.

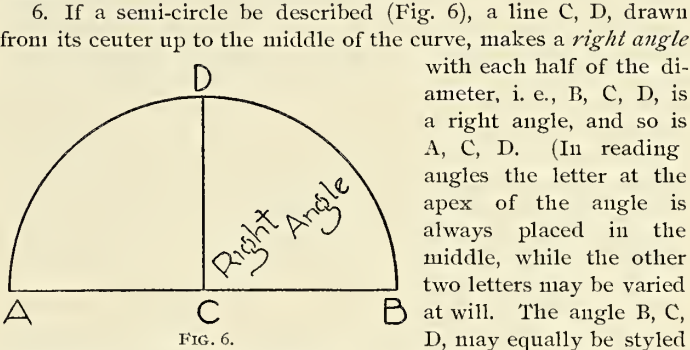
5. Parallel lines (Fig. 2) have similar directions and are at the same distance apart throughout. Hence, however far they may



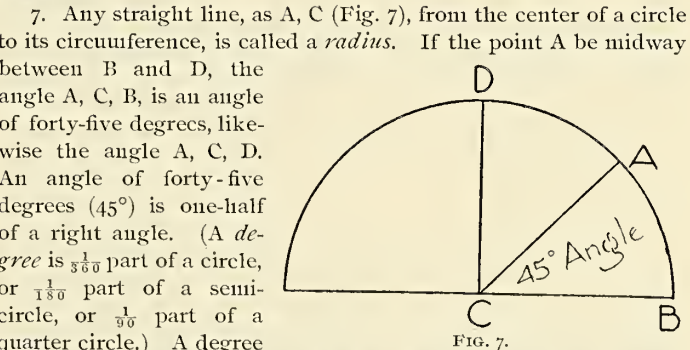
be extended forward or backward, they never meet. This truth is often expressed by saying that parallel lines meet at an infinite distance either way. Parallels may be inclined, as in Fig. 3, or

curved, as in Fig. 4. Lines not parallel are both convergent and divergent at the same time (see Fig. 5). The lines here drawn converge toward the left and diverge toward the right. Convergent lines, if sufficiently extended or produced, will meet. At their intersection any two convergent lines form an angle, and the point of intersection is the apex of the angle, while the lines themselves form the sides of the angle.

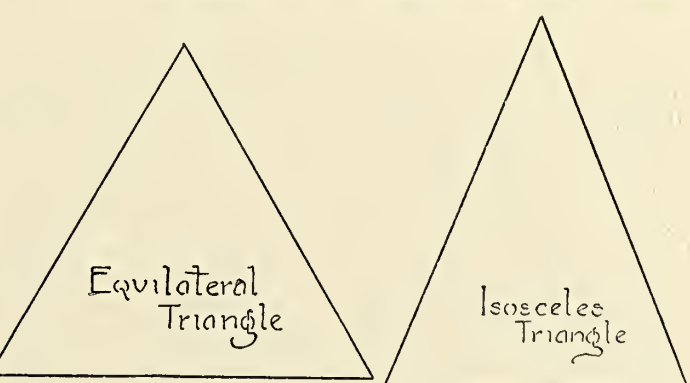
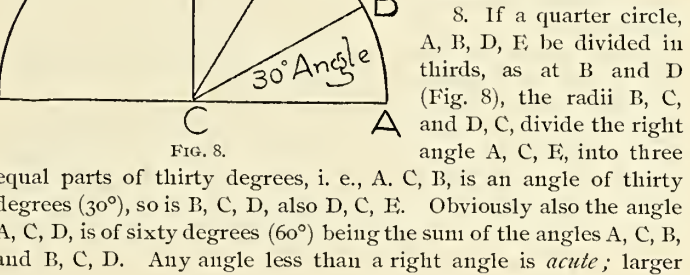
6. If a semi-circle be described (Fig. 6), a line C, D, drawn from its center up to the middle of the curve, makes a right angle with each half of the diameter, i. e., B, C, D, is a right angle, and so is A, C, D. (In reading angles the letter at the apex of the angle is always placed in the middle, while the other two letters may be varied at will. The angle B, C, D, may equally be styled the angle D, C, B.) The space B, C, D, is called a quadrant, being one-fourth of a circle. The arc D, B, as will be seen, is likewise a quadrant.



7. Any straight line, as A, C (Fig. 7), from the center of a circle to its circumference, is called a radius. If the point A be midway between B and D, the angle A, C, B, is an angle of forty-five degrees, likewise the angle A, C, D. An angle of forty-five degrees (45°) is one-half of a right angle. (A degree is $\frac{1}{360}$ part of a circle, or $\frac{1}{180}$ part of a semi-circle, or $\frac{1}{90}$ part of a quarter circle.) A degree is not a fixed length of line, but is a fixed fraction of a whole circle. Hence on a large circle a degree may be several inches or several feet in length, while on a small circle a single degree may be too infinitesimal to be drawn. A right angle is commonly styled an angle of ninety degrees (90°), because it "intercepts" a circular arc of ninety degrees.



8. If a quarter circle, A, B, D, E, be divided in thirds, as at B and D (Fig. 8), the radii B, C, and D, C, divide the right angle A, C, E, into three equal parts of thirty degrees, i. e., A, C, B, is an angle of thirty degrees (30°), so is B, C, D, also D, C, E. Obviously also the angle A, C, D, is of sixty degrees (60°) being the sum of the angles A, C, B, and B, C, D. Any angle less than a right angle is acute; larger



angles are obtuse. The degrees of an angle are always the same as those of the arc intercepted between its sides.

9. The line C, E, which makes a right angle (an angle of 90°) with A, C, is said to be perpendicular to A, C. A, C, is equally

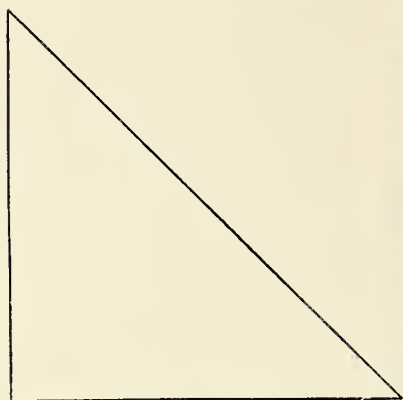


FIG. 11.

rolls and pitches, the masts may continue perpendicular to her deck, but they do not remain vertical. A plumb line is a good index of a vertical line.

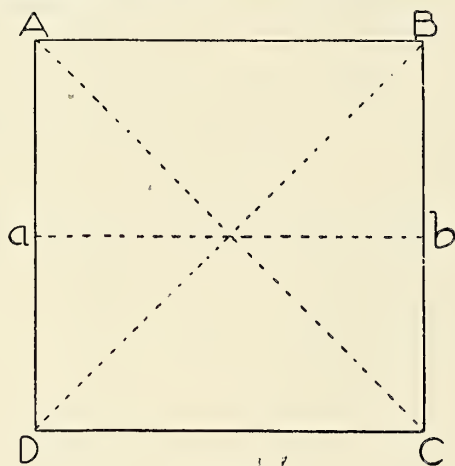


FIG. 12.

10. A *plane* is a surface which is straight in every direction so that if a straight edge be applied in any position it will exactly touch the surface everywhere. A *plane figure* is, generally speaking, a flat figure or such a figure as could be drawn on a plane. Planes are not necessarily level; there are vertical planes and inclined planes at all angles. A plane is said to be *known* when we know the position of any two lines in it or of any three points not in the same straight line.

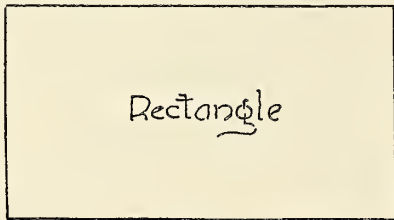


FIG. 13.

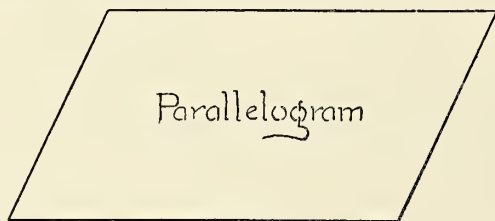


FIG. 14.

Planes are sometimes conceived to be transparent like a sheet of window glass, as for example the plane of the picture in perspective.

11. A *triangle* is a plane figure bounded by three straight lines or sides. An *equilateral triangle* (Fig. 9) has its sides and angles equal; an *isosceles triangle* (Fig. 10) has only two sides equal. The angles opposite these equal sides are likewise equal. A *right-angled triangle*, often called a *right triangle* (Fig. 11), has one side perpendicular to the other, thus

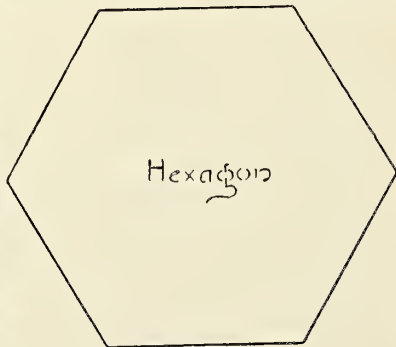


FIG. 15.

perpendicular to C, E. A *vertical* line is perpendicular to a horizontal surface such as that of a lake or of the ocean when at rest. Were the earth a perfect sphere a vertical line, if sufficiently extended, would strike its center, while in the opposite direction it points to the zenith. The masts of a ship, if perpendicular to its deck, will be vertical when the water is calm.

In a storm, as the vessel

making a right angle. The longest side of a right triangle is called the *hypotenuse*.

12. A *square* (Fig. 12) is a plane figure bounded by four straight lines all of equal length, and each line parallel to its opposite line and at a right angle with each adjacent line. The four angles of a square are equal to each other, and each is a right angle. The diagonals of a square bisect each other, and meet in the exact

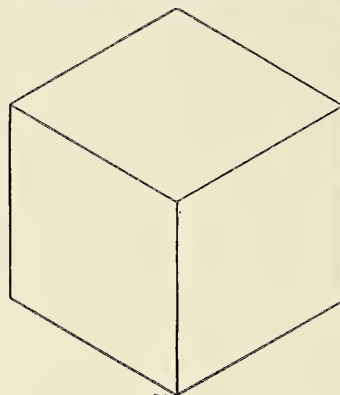


FIG. 16.

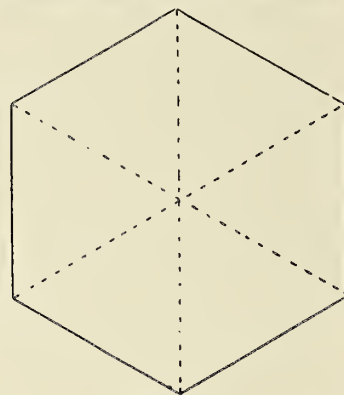


FIG. 17.

center of the square. A straight line a, b, drawn through the center of a square parallel to any side bisects both of the sides it crosses.

13. A *parallelogram* (Fig. 13) is bounded by straight lines in parallel pairs, but one pair may be longer than the other pair. A parallelogram may have all its angles equal, as in Fig. 13, when it is also called a *rectangle*, since each angle is a right angle; or it may be oblique (Fig. 14), where the opposite angles are equal but the adjacent angles are unequal, and neither of them is a right angle. If one angle of a parallelogram is a right angle the other three will also be right angles.

14. A *hexagon* (Fig. 15) is a plane figure bounded by six equal straight lines. It has six equal angles and each angle measures one hundred and twenty degrees (120°). Lines drawn from alternate vertices to the center of a hexagon (Fig. 16), give an exact representation of a cube as obtained in isometric drawing. All the diagonals of a hexagon meet in the center and bisect each other. (Fig. 17.)

(To be continued...)

CHICAGO HIGH BUILDINGS.

BY W. L. B. JENNEY, ARCHITECT.

THE safe limit in height of buildings is not measured by feet but by the skill of the architect, the engineer and the builders erecting them.

So long as these tall buildings were intrusted only to the older architects, men who had received a thorough training in the schools and who fully appreciated the importance of the problem presented and who, having had an engineer's training themselves, worked out the difficulties of the problem with able assistants, or if their training had been principally artistic as in the French Ecole des Beaux Arts, employed the best engineer talent they could procure, there was no need of legislation on the subject.

Now the conditions have changed; "familiarity breeds contempt" is an old truism, and today many know no better than to think that the cheapest man is the best man, and it is not at all unlikely that some ignorant novice may be intrusted with one of these buildings and let the work to the lowest bidder, of no more experience in such work than themselves and have the building in the cellar before the plastering is dry.

It is my opinion that legislation should not limit the height but the character and quality of the work.

It is an open question if the council can say "so high you may go and no further under any conditions whatsoever," but it is admitted I think by all that the council has the fullest authority to protect the public against dangerous buildings. The danger is not in the height, *per se*, but in the character of the design and in the quality of the work.

Many of our tall buildings are the best constructed and the safest buildings in the country—we may even call them cyclone and earthquake proof. They have been designed and calculated with the same care and with the same science, thorough inspection and supervision that is given to a great cantilever railroad bridge of the first order, and have been built by our best and most experienced builders, without any limit to the cost necessary to produce a thorough, substantial construction.

Today we hear that architects, who have never built any of these high buildings, are offering to erect them at one-half the price the best buildings have cost.

Here lies the danger and here, in my opinion, legislation is required, legislation that will compel the appointment of competent engineers to supervise the designs, specifications and erection.

These engineers must have the same professional authority that is given to the city engineer and the law department. They must

act according to their professional judgment. They must decide if the design and specifications are such as will insure a safe building, and if they grant a permit then they must see that the building is properly constructed.

This service should be paid for at a fair price by the owners of the building.

It is impracticable to frame rules of other than a general character, for the science of building and the character of the materials used are rapidly undergoing changes and improvements. It was but seven years ago that the best iron used in buildings had a tensile strength of only about 50,000 pounds per square inch, while today it is easy to obtain constructional steel that shall have a tensile strength of at least 60,000 or 62,000 pounds per square inch in every blow of the converter, by actual test from bars cut from the finished product.

Legislation must not forbid improvements in building materials and building methods. It must supervise the methods employed by the architect and decide if his choice is a safe one and one calculated to produce good results.

I am aware that this would produce a complete revolution in the building department and will require a corps of able assistants, but no more able assistants than every architect doing a large and important business is forced to maintain in his own office.

It is not at all necessary that these building inspectors should make all the calculations. They can exercise the same supervision that every architect exercises over his assistants. See that the designs are properly made, that a proper load is given to the floor and that the load per square foot on the clay is a safe one, etc. Two or three hours spent by the inspector over the designs and specifications with the assistance of the architect or engineer who directed the work will enable the city inspector, if he is a proper person for the position, to form a fairly correct judgment of the character and safety of the proposed building.

The building department should, of course, be self-sustaining, and this expense, which would not be at all excessive, should be charged to the cost of the permit, so that the city, while protecting its citizens, and at the same time allowing property owners the fullest liberty to build as they wish, always providing they build safely, would not be at any increased expense therefor.

Chicago has made a reputation all over the civilized world by her fine tall buildings and it would be a poor policy to admit to the world that now the city condemns these fine buildings on which so much money and talent have been expended.—*The Chicago Builder and Trader*.

ANNUAL MEETING OHIO CHAPTER, A. I. A.

THE seventh annual meeting as a state association, and the second as a Chapter of the American Institute of Architects, convened at Columbus, Ohio, in the parlors of the Hotel Chittenden, August 18, 1892.

The Chapter was called to order at 2:30 P.M., with President J. W. McLaughlin in the chair; George W. Kramer, secretary.

The secretary called the roll, and the following members were found to be present: J. W. McLaughlin, J. W. Yost, E. O. Fallis, George W. Kramer, J. H. Boll, G. W. Drach, A. O. Elzner, J. M. Freeze, H. A. Linthwaite, C. J. Williams, E. W. Hart, J. A. Kremer, R. E. Dexter and F. L. Packard.

Minutes of the last meeting at Akron and the adjourned meeting at Boston were read and approved.

The meeting was then formally opened by the president, J. W. McLaughlin, who addressed the Chapter as follows: "Gentlemen, I understand it is customary for the president to deliver an address, but I have been exceedingly busy and have been unable to prepare any formal address as an inaugural. This being a very warm day, I presume the meeting will be benefited by not having the inaugural address. The customary address will be dispensed with."

Mr. J. A. Kremer then welcomed the Chapter to Columbus by the following address of welcome on behalf of the Columbus members:

Gentlemen: It has always been considered that architects, as a general rule, display good taste and a great deal of tact in the performance of their duties, but I must say that the committee which selected me to deliver this address of welcome to you did not use the best judgment in selecting the poorest speaker in the whole lot to perform this pleasant duty. I can only assign one of the two reasons for it. They wanted to punish me for not being present at their meeting, or, as they knew I had not full command of the English language, that I would make this address as short as possible and not occupy too much of your valuable time. But I am in it now, and as the architect never hesitates to tackle a difficult problem, so will I try to do this to the best of my ability, and if I do not use as fine words and as eloquent sentences as many of you perhaps would, I hope you will not too severely criticize me.

Fellow architects, in the name of our local Chapter, I welcome you to our capital city which we all love so well, and to which every citizen of this great State of Ohio delights to come, not alone on account of our nice paved streets and beautiful houses, but also on account of the many public institutions which it is well worth a trip to come and see. Another reason is that a stranger in our city never can get lost on account of the many business streets running in every direction. When he does not know which way to go to find a certain point, so long as he knows the direction of the north end and the south end, he cannot go amiss, because our High street would not let him.

Gentlemen, I welcome you in our midst with all my heart. May our deliberations and councils be full of friendly feeling and companionship, and let no petty jealousies mar this meeting, so that the convention may be one of the most successful, and for the benefit of the individual members as well as to the profession at large; and we sincerely hope that when this meeting is over and you go back to your respective homes, you will think with the greatest pleasure back to the few hours you have spent with us, and we will try to make them as pleasant as we can. Once more I bid you a hearty welcome.

This was responded to on the part of the Chapter by A. O. Elzner, Cincinnati, Ohio, as follows:

Mr. President, gentlemen of Columbus and fellow architects: In performing the very pleasant duty which has fallen upon me to respond to our wel-

come from our fellow architects and friends from Columbus, I will say it is a pleasure to come to your beautiful city and join you on so pleasant an occasion.

This is my first trip here, but I am sure that arrangements are made for a very pleasant time. This is my first attendance at a state Chapter meeting, but I can remember, some few years ago the meeting of the American Institute of Architects was held at Cincinnati, Ohio, and it was not attended as largely as this meeting today. It is certainly pleasant to note the progress that has been made in the architectural field.

The opportunity that is afforded one in this manner for architects to visit their respective cities is one that we should all take advantage of. The consolidation of the American Institute and the Western Association is one of the most notable events that has taken place in the interest of architecture. I do not remember any time when there was such intense interest taken in the profession as there is now. It is a duty that we owe one another to come together in these meetings and lend a helping hand to each other. We all feel a deep interest in our work, and I think that we all feel that these pleasant conventions should lend their full force to this object. I hope our stay in Columbus will enable us to put forth our best efforts and accomplish something to be proud of.

I beg to thank the Columbus architects, in advance, for any favors they may show the visiting architects.

The President: The next business is the report of the committees.

The Executive Committee reported as follows:

Members of the Ohio Chapter A. I. A.:

Your committee has the honor to report as follows:

Since the meetings of last year at Akron and Boston, bills of expense to the amount of \$54.25 have been allowed and ordered paid. We also find the statement of treasurer's account correct.

The applications of two architects for membership, Mr. F. L. Packard, of Columbus, and W. P. Ginther, of Akron, were received, approved and letter ballot taken, which resulted in their election. Mr. Elah Terrell, of Columbus, a member of the A. I. A., filed application for membership of the Chapter. On investigation he was found to be a member of the A. I. A. in good standing and was accordingly elected to membership of the Ohio Chapter.

The action of the Special Committee on the Relation of State and Local Chapters, taking the form of a recommendation for amendment to the By-Laws, was approved, and ordered to be distributed by the secretary in accordance with the Constitution and By-Laws.

No complaints of any character or request for arbitration have been referred to this committee during the past year.

At today's meeting of the committee, two applications for membership were favorably considered, Mr. S. Floyd Hoard, of Ceredo, West Virginia, and John Flynn, of Columbus, Ohio. This committee (owing to the presence of both parties) would recommend that the Chapter at once take ballot on these two candidates, under suspension of the rules, in order that if elected they may enjoy the privileges of membership at the sessions of the Chapter, and explain that the application of Mr. Hoard (not being a resident of the state) met with our consideration from the fact that there is no Chapter in West Virginia and that his practice is largely in Ohio. Respectfully submitted,

(Signed) GEORGE W. KRAMER, Secretary,

For the committee.

The report was accepted.

The Committee on Ohio Building for the Columbian Exhibition of 1893 reported as follows:

The committee appointed at the last convention to take up the matter of a state building at the Columbian Exhibition to be held at Chicago in 1893, would respectfully report.

After conference it was determined that the time allowed for preparing plans for the building would not permit of anything like a satisfactory competition among the members of the Chapter, even if such was otherwise desirable, and the original idea of having the building represent the handiwork of many of our members was necessarily abandoned for the same reason.

The committee unanimously agreed upon J. W. McLaughlin, our worthy president, as the most fitting person to represent the profession of Ohio in the design of the building, and therefore employed him as the architect of the building.

Plans and specifications have been prepared, the building is under course of construction and a copy of the plans and specifications are submitted with this report.

Your committee would call attention to the method in which the matter of this building enterprise has been conducted as one worthy to be imitated.

While the idea prevails that business men and not architects should constitute building committees for public buildings, we are inclined to the belief that if there were more architects on the building committees there would be better architecture in the buildings.

Respectfully submitted,

J. W. Yost, Chairman.

The report was accepted.

The Committee on the Standing and Relation of State to Local Chapters then made report as follows:

The committee met and endeavored to devise the best method of disposing of the question between the state and local Chapters so as to maintain the usefulness of both. The report has been circulated among you with a view of gaining an idea of whether the plan suggested is satisfactory. The secretary reports to me that the vote taken upon it was unanimously in its favor, but I understand that it still requires the vote of this convention to amend the Constitution, so that I would move to adopt the proposition embodied in the report.

The motion was seconded.

Mr. Yost then read the printed report by request.

REPORT OF COMMITTEE ON THE STANDING AND RELATION OF STATE TO LOCAL CHAPTERS.

DEAR SIR,—At the last convention of the American Institute of Architects, held at Boston, the following resolution was passed:

"WHEREAS, It is important that the profession—especially the members of this Institute—should perfect such organization as will most effectually combine the influence of its members in every work of importance to the profession; and

"WHEREAS, The legislation by the several states sought by the profession can be more easily effected through state organizations and their representatives than through local organizations or no organizations; and

"WHEREAS, There are many other advantages which may and will accrue from state organizations; therefore

"Resolved, That the board of directors be requested to suggest to the several local Chapters such form of state organization as can best unite and uphold the interests of the profession and its members in the several states; and

"Resolved, That membership in such state organization shall rest upon the same qualifications as in local Chapters as laid down by this Institute, and that membership in such state organization shall be accepted as the requisite to membership in this institute now required in local Chapters."

At an adjourned meeting of the Ohio Chapter A. I. A., held in Boston, October 30, 1891, the following resolution was passed in accordance with the previous action of the Institute:

"Resolved, That a committee of three be appointed, authorized to prepare a definite plan or arrangement in regard to dues, privileges and relations which shall exist between the state and local Chapters; their report to be offered as an amendment to the Constitution and By-Laws in such manner as is provided for by the Constitution and By-Laws, and shall be submitted to letter ballot at as early a date as practicable to obtain a full expression of the members."

Desiring to encourage the formation and existence of local Chapters wherever possible and afford the advantages of membership and organization to such of

the profession as are so located that the formation of local Chapters is impracticable or inconvenient and at the same time approximately equalizing the expense of membership necessary to secure Institute privileges, the committee would recommend the following amendments to the By-Laws as advisable to accomplish this purpose:

First. That Article V, Section 1, be amended to read, "All regular members and associate members shall pay an initiation fee of ten dollars (\$10) within three (3) months from the time they are notified of their election by the secretary. If not paid within that time, their election shall be declared void by the executive committee. *Should any applicant present a certificate of membership in good standing in any local Chapter of the A. I. A., signed by the secretary and president of such Chapter, such certificate shall be accepted in lieu of the initiation fee, and also in lieu of the forms of application prescribed by the first part of Article I, Section 3, of these By-Laws.*"

Second. Article V, Section 2, shall be amended to read, "The dues of regular members and associate members shall be \$5 per year, *except for persons who are also members of local Chapters, whose dues shall be \$2 per year; all dues shall be payable in advance, during the month of January of each year.*"

Third. Article V, Section 6, shall be amended to read, "A sum not to exceed \$5 for each member in actual attendance at any annual meeting may be allowed to defray the expenses of entertainment at such annual meeting, at the discretion of the Executive Committee."

(Amendments in italics.)

It is quite apparent that state Chapters should be supported and be active in their work. The influence of local Chapters is circumscribed as compared with a body even of the same members organized as a state Chapter. Legislators who will not give ear to local or class legislation will give consideration to matters presented by a state organization. It is upon the prestige and vigorous work of the state Chapters that all the desired legislation, both state and national, depends. They will thus be an aid and a benefit to the local Chapters.

We consider it within the province of the state Chapter and a duty of their executive board to collect and have printed all existing state laws pertaining to building interests, liens, etc., in the State of Ohio, and also secure advance copies of new laws as soon as passed, and distribute to all members of the state Chapter and other architects on application. By having these collected we can point out existing inconsistencies and secure the passage of uniform and comprehensible laws, and at the same time take a step toward gaining that recognition which is necessary before we can secure the desired legislation in our interests.

We trust that each member will take the matter under careful consideration, and we feel confident that in so doing they will see the great possibilities for usefulness that opens out for the state organization beyond what can be accomplished by local Chapters, and the benefit that may be derived from the mutual interchange of ideas and opinions on professional subjects.

In order that we may secure a full expression of the membership on this subject, these circulars are sent to each member in advance for consideration.

The amendments to the By-Laws will be considered, discussed and determined at the next meeting, and it is desired that any members who cannot attend will, prior to such meeting, notify the secretary of their wishes regarding the matter. Respectfully submitted,

Approved,	J. W. YOST,	} Committee.
	GEORGE W. RAPP, GEORGE W. KRAMER,	
Approved,	JAS. W. McLAUGHLIN,	} Executive Committee.
	GEORGE W. KRAMER,	
	SAMUEL HANNAFORD,	
	GUSTAV W. DRACH, F. A. COBURN,	

Mr. Yost: The main thing, gentlemen, are the first two items mentioned. First, that an initiation fee from members of local Chapters is not required; second, that their dues are to be \$2 instead of \$5.

Mr. Kramer: The dues of the state association were formerly \$3. When the association was changed to the state Chapter, the dues were changed to \$5. It is proposed now to reduce the dues to members, who also have dues to pay to local Chapters, to \$2. Members of the state Chapter who are *not* members of any local Chapter will still pay \$5.

Mr. Elzner: Will the secretary state how the vote was on that?

The Secretary: Every vote was in favor.

Motion to adopt was amended by motion to defer action for further consideration and possible discussion. Motion carried.

Chairman appointed the two nominating committees as follows: First—Williams, Fallis, Linthwaite; second—Drach, Dexter and Packard. Auditing committee—Yost, Elzner and Boll.

The following papers were read before the Chapter: R. C. McLean, editor of THE INLAND ARCHITECT, on "The Importance of State Organizations" (published in September number). Second by A. O. Elzner, Cincinnati, Ohio, on "A Reminiscence of Richardson" (published in September number).

Mr. S. Floyd Hoard, Ceredo, West Virginia, and Mr. John Flynn, Columbus, Ohio, presented applications for membership.

Mr. Yost introduced Mr. Hoard, and in a few words kindly recommended him to the members as a gentleman and a person properly qualified to be a member.

Mr. Flynn was next introduced and recommended as a person sufficiently qualified to become a member.

On motion the rules were then suspended, and ballot taken on the applications of Messrs. Hoard and Flynn. Drach and Packard were appointed tellers. A vote was taken which resulted in the election of both parties.

On motion the thanks of the Chapter were extended to Messrs. McLean and Elzner for the papers read.

The President: I see on the programme "Question Box." Will Mr. Yost please explain what it means?

Mr. Yost: Mr. President, it is impossible for all the members of the Chapter, if they so desired, to read papers upon points which are of interest to them. It would take up more time than could be allowed, and it often occurs that a question of importance arises during the year with some one who would be glad to have it answered or hear it discussed. The idea of the question box is that each member may file with the secretary such questions as he wishes to have answered or hear discussed, and when convenient—say under the head of "Miscellaneous Business"—the questions can come up for answer or discussion. Mr. President, I see the next thing on the programme is a drive about the city. The carriages are now ready, and the drive will occupy the remainder of the time today.

On motion the Chapter then adjourned, to meet Friday, the 19th.

SECOND DAY'S SESSION.

The Chapter met at 1 P.M., Vice-president Yost in the chair.

Auditing Committee reported all matters correct.

Treasurer reported amount of cash on hand \$327.92.

Secretary reported nothing special other than that embodied in the report of Executive Committee, etc.

On motion the reports were accepted, approved and placed on file.

The Chair: The next thing is miscellaneous business. What is the pleasure of the convention in regard to the report in relation to state and local Chapters? There was a motion made to adopt the report of the committee and then it was moved that it be laid over for discussion today. Is it the pleasure of the committee that this amendment be decided?

Mr. Williams: Was not the report adopted yesterday?

The Chair: The report of the committee was accepted but the amendments were not acted upon.

Mr. Williams: I move that the amendments to By-Laws be adopted as reported by committee. The motion being seconded and vote called resulted in the amendments being unanimously adopted.

The following was then offered by Mr. Elzner:

Be it *Resolved*, That a committee of five be appointed by the Chair (the president being a member ex-officio), said committee to draft suitable amendments to the Constitution and By-Laws of the Institute to the effect of placing the local and state Chapters on a federal basis in their relations to the Institute, and that said committee shall prepare and submit such report in time to be acted upon at the coming convention of the Institute.

On motion the resolution was adopted.

The following resolution was then offered by Mr. Elzner:

Be it *Resolved*, That the Executive Committee be instructed to secure a charter from the State of Ohio, taking all proper and necessary steps toward securing for the state Chapter a legal status.

On motion the resolution was adopted.

The following resolution was then offered and discussed:

Resolved, That the Executive Committee be instructed to take such measures as may seem advisable to carry out as far as possible legislative work looking toward the establishment of a legal status through the examination and licensing of architects.

On motion the resolution was adopted.

After some explanatory remarks, the following motion was then made and seconded:

That a committee of three be appointed by the chair to recommend such course as may be necessary to secure more uniform practice and the adoption of a uniform system of conditions and relations which shall prevail between architect, client and contractor within the jurisdiction of this state Chapter.

Motion carried. The following questions being submitted, they were read by the secretary:

First. What is the best system of checks to prevent errors and omissions in plans and specifications?

Second. How can an architect act as agent for the owner as provided for in standard contract and yet be a disinterested judge between owner and contractor?

Third. Can an architect hold a contractor personally responsible for violating the plans and specifications when such violation does the architect an injury in reputation, and would the matter be affected if the architect superintended the work?

On motion it was decided that answers be sent to secretary and replies distributed.

The secretary then read communication from E. H. Kendall, president American Institute, which was placed on file.

The Chair then announced the following committees: On the Relation of State and Local Chapters—Elzner, Fallis, Terrell, Coburn, Williams; Committee for Securing Uniform Practice—Kramer, Drach, Linthwaite.

The first nominating committee then reported the following ticket: President, W. M. Aiken; vice-presidents, C. F. Schweinfurth, C. H. Owsley; secretary, G. W. Kramer; treasurer, F. A. Coburn; executive committee—J. W. McLaughlin, A. O. Elzner, G. W. Rapp. Place of holding next meeting, Put-in-Bay.

The second committee then reported the following ticket: President, James J. McLaughlin; vice-presidents, C. F. Schweinfurth, C. I. Williams; secretary, G. W. Kramer; treasurer, E. O. Fallis; executive committee—A. O. Elzner, G. W. Rapp, Luther Peters. Place of holding next meeting, Cincinnati.

Messrs. Boll and Terrell were then appointed tellers, and the ballot for officers was taken, which resulted in the election of the following members to fill the respective offices for the ensuing year: President, James W. McLaughlin; vice-presidents, C. F. Schweinfurth, C. I. Williams; secretary, George W. Kramer; treasurer, E. O. Fallis; executive committee—James W. McLaughlin, A. O. Elzner, G. W. Rapp, Luther Peters.

On motion ballot was then taken on place of holding next meeting, which resulted in the selection of Put-in-Bay.

On motion a vote of thanks was then extended to the retiring officers.

On motion a vote of thanks was extended to the architects of Columbus, including the stenographer.

On motion the Chapter then adjourned, to meet at Put-in-Bay the third Thursday of August, 1893, unless otherwise directed by the Executive Committee.

GEORGE W. KRAMER, Secretary.

CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE next convention of the American Institute of Architects will take place on the 20th and 21st days of October, which are coincident with the inaugural exercises of the World's Columbian Exposition. Through the kind intervention of Mr. D. H. Burnham, the authorities in charge of the Exposition will place at the disposal of the Institute, for use as a meeting place for its convention, a hall well lighted and warmed, and properly equipped and furnished for the purpose. The only condition asked on behalf of the Exposition authorities by Mr. Burnham is that he be given, by October 1, the name and address of every person who wishes to attend the convention. This is done because of the great number of those who wish to enter the Exposition grounds and participate in the opening exercises, so that definite arrangements for the admission and care of all who will be, in a certain sense, the guests of the Exposition, may be made at an early date.

You are, therefore, requested to write me soon enough that I may receive the information on or before October 1, whether you will attend the convention, and to what address the necessary card of admission is to be sent.

Owing to the fact that hotel accommodations at Chicago will be taxed to their utmost, you are advised to make your arrangements for rooms immediately. The members of the Chicago Chapter of the Institute will do all in their power for the entertainment, at their homes, of those who cannot secure quarters at hotels.

DANKMAR ADLER, Secretary.

No. 1600 Auditorium Tower, Chicago, September 21, 1892.

ASSOCIATION NOTES.

THE TORONTO ARCHITECTURAL CLUB.

The fourth annual meeting of the Toronto Architectural Club was held on Monday evening, October 3, at which the election of officers took place. The following were elected:

President, A. H. Gregg; vice-president, Henry Sproatt; secretary, Fred P. Kelley; assistant secretary, W. Ford Howland; treasurer, W. Percy Over; directors, J. A. Pearson and J. J. Woolnough.

MINNESOTA CHAPTER, A. I. A.

At the meeting of the Minnesota Chapter, A. I. A., held on Friday, September 2, at St. Paul, Minnesota, the following resolutions were adopted:

WHEREAS, It has pleased the Almighty in his wisdom to remove from our midst our friend and associate, George M. Goodwin, who departed this life on the third of July last, therefore be it

Resolved, That we express our sincere regret at his untimely demise, and extend to his family our heartfelt sympathy in their affliction. That the secretary be instructed to spread these resolutions upon the minutes of the meeting, and to forward a copy to the family of the deceased.

Messrs. F. G. Corser and Warren H. Hayes, of Minneapolis, and O. G. Traphagen, of Duluth, were elected directors to fill vacancies caused by resignation.

ART INDUSTRY ASSOCIATION.

The presidency of the Art Industry Association of Chicago has been accepted by F. A. Winslow, of the firm of Winslow Brothers. The officers of the association are now selected, except the treasurer, and the list is as follows: F. A. Winslow, president; Ed. Ackerman, secretary; directors—Max Friederanz, J. G. Zsolnay, E. W. Bork. The society was incorporated in July of this year, and among its promoters and charter members are some of the best known architects, sculptors, artistic ironworkers, etchers, etc., of this city, together with many prominent citizens who take an interest in the advancement of industrial art. One of the chief objects of the society is to intimately unite art and the industries connected therewith, and to establish a permanent exhibition which shall be illustrative of art and its connection with the industries of the city.

ILLINOIS CHAPTER, A. I. A.

A circular letter has been issued by the Illinois Chapter, A. I. A., of which the below is the text:

DEAR SIR,—Seeing that the annual convention of the American Institute of Architects will be held here on the 20th and 21st of October, there will necessarily be great scarcity of hotel accommodation, owing to the dedication ceremonies of the World's Columbian Exposition taking place at the same time.

Under these circumstances I am desired, in accordance with a motion unanimously passed by the Illinois Chapter of the A. I. A., to ask you kindly to inform me, as soon as convenient, whether or not you are in a position to extend personal hospitality to those members of the Institute who may at that time visit us and not be able to secure hotel accommodation.

Should it be convenient, kindly let me know in reply to what extent you will be able to do so, for the evenings of the 20th and 21st October, so that if it is necessary for us to call upon you, we may, at the same time, not be guilty of encroaching too much upon your kind hospitality.

I am, yours fraternally,

For the Illinois Chapter of the A. I. A.,

CHICAGO, October 1, 1892. GEORGE BEAUMONT, Secretary.

THE SKETCH CLUB OF NEW YORK.

The first regular meeting of the season of 1892 and 1893 was held at the club rooms, 47 West Forty-second street, Saturday evening, October 1. A large proportion of members were present, and a large number of sketches by members made during the summer months were exhibited.

After the dinner the drawings which were submitted in the Toll-bridge competition were ably criticised by Mr. W. A. Boring,

architect, who made awards, as follows: First to Mr. R. A. Greenfield, second to Edward J. Brown, third to Charles H. Israels.

The drawing submitted in the competition for a city front designed from outline furnished by committee were informally criticised by the members present.

An announcement was also made of classes which will be held during the winter months for the benefit of members.

The following well-known gentlemen have kindly volunteered their services in conducting them: Mr. Clarence S. Luce, class in water color; Mr. Henry P. Kirby, class in pen renderings; Mr. Charles E. Miller, C.E., class in construction. Thus the club is able to offer a rare opportunity for instruction in these branches which is not surpassed anywhere.

Application for membership to the club and other information for those desiring to become members may be obtained by addressing the corresponding secretary, Frank H. Quinby, 60 Park Place, New York.

OUR ILLUSTRATIONS.

"The Arlington," Hot Springs, Ark.; Stewart, McClure & Mullgardt, architects, St. Louis, Mo.

Batavian Bank Building, La Crosse, Wis.; S. S. Beman, architect, Chicago.

Bank Building, at Turner's Junction, Ill.; S. S. Beman, architect, Chicago.

Manufacturing Building for the New York Biscuit Company, Chicago; Treat & Foltz, architects.

Church of St. Vincent de Paul, Chicago; J. J. Egan, architect.

Sketches: Port d'Amont, Meung, France; St. Etienne, Caen; J. F. Jackson, del.

Estate for Philip D. Armour, Jr., Oconomowoc Lake, Wis.; Frederick W. Perkins, architect, Chicago.

Residence for Frank Sturges, Elmhurst, Ill.; F. R. Schock, architect, Chicago.

Store building for M. R. Kultchar, Chicago; Flanders & Zimmerman, architects.

House of Dr. Franklin Martin, Chicago; H. B. Wheelock, architect.

Scale details of building for S. F. Fogg, Chicago; Irving K. Pond and Allen B. Pond, architects.

House for F. E. Busby; A. M. Stuckert, architect, Denver, Colo.

Connected residences, St. Joseph, Mo.; George M. Siemens, architect.

Photogravure Plate: Residence of D. F. Crilly, Chicago; also residence of W. M. Crilly; Flanders & Zimmerman, architects.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Rear view of Cobb Lecture Hall and Divinity Hall of University of Chicago; Henry Ives Cobb, architect.

The Kinzie Apartment Building, Chicago; Henry Ives Cobb, architect.

Western Reserve Building, Cleveland, O.; Burnham & Root, architects, Chicago.

Residence of E. C. Wilson, Chicago; Charles S. Frost, architect.

The Sheridan Club House, Chicago; Beman & Parmentier, architects.

Residence of Thomas W. Hinde, Chicago; D. S. Pentecost, architect.

Residence of A. T. Goshorn, Cincinnati, O.

A Correction.—The residence of L. R. Williams, Chicago, published in the photogravure edition for August, was the work of Maher & Corwin, architects, Chicago.

MOSAICS.

T. I. LACEY & SON, architects, of Binghamton, New York, have opened a branch office at Scranton, Pennsylvania.

WORD comes from Princeton that the prize offered for the best examination made for admission to Princeton College this year has been won by Wallace Donald McLean, the son of the assistant and chief clerk of supervising architect's office, Treasury Department, Washington.

ALBERT L. WEST, architect, of Richmond, Virginia, died at that city on September 27. Mr. West was born at Laurel Grove, Virginia, in 1825, and was sixty-eight years of age. He was an engineer as well as architect and at the commencement of the war was detailed as architect and engineer of the confederate arsenal at Augusta, Georgia, which important service was followed by field work and on fortifications. At the close of the war Mr. West took up his residence again at Richmond, where in the practice of his profession he has left many architectural monuments. His life was largely devoted to religious work and his integrity has been such as to reflect honor upon the profession in which he labored. He joined the American Institute of Architects in 1890.

AMONG the old familiar faces of THE INLAND ARCHITECT'S exchanges a new face appears, that of the *Chicago Builder and Trader*. As the name indicates, it is devoted to the interest of those directly concerned in the construction of buildings; also, is the official paper of the Chicago Builders' Exchange. It commences its career with the current month. The initial number is "meaty" with information contractors and material men are in quest of, which goes to show that its editor knew what he "was at" when he was compiling it. And why shouldn't he have known, since he is no less than the time-honored secretary of the

Chicago Builders' Exchange, Mr. James John, whose qualification for his new place of trust is further exemplified by the pithy and decorous salutatory. The initial number, in the estimation of THE INLAND ARCHITECT, is prophetic of the success of the undertaking. There is but little doubt Mr. John will be soon kept quite busy opening letters containing \$2—the price of subscription for one year.

LEGAL DECISIONS.

PERFORMANCE OF CONTRACT PREVENTED.

Where a person contracts with another to do work and furnish materials, and the latter prevents his completing the work though the contract was entire, he may recover the value of the labor done and materials furnished and used. *Joyce vs. White*, Supreme Court of California, 30 Pac. Rep., 524.

ASSIGNMENT OF ACCOUNT BY CONTRACTOR.

An assignment by one who has contracted to erect a building of the money due and to grow due to him thereon, will prevail over a notice served upon the owner by a laborer or material man after the assignment but before notice thereof to the owner. *Board of Education vs. Duparquet*, Court of Chancery of New Jersey, 24 At. Rep., 923.

NOTICE OF LIEN FOR MATERIAL USED IN SEVERAL HOUSES.

Where several houses are erected by the same contractor for the same owner, and the materials used in the construction are so used indiscriminately, a notice for mechanic's lien for materials furnished is not defective because it does not specify for which particular house the materials were furnished. *Wheeler vs. Ralph*, Supreme Court of Washington, 30 Pac. Rep., 709.

INSERTING "OR ORDER" IN NOTE.

The insertion of the words "or order" after the name of the payee in a note, without the consent of the maker, constitutes a material alteration which avoids the note. And in an action on such a note evidence that prior to the making of the note the maker agreed to execute such a note to the payee or his order is inadmissible. *Taylor vs. Moore*, Supreme Court of Texas, 20 S. W. Rep., 53.

PROOF OF HANDWRITING.

Handwriting cannot be proved by comparison; nor can one who has merely seen writings which purported to be those of a certain person, but who is not shown to have personally communicated with said person respecting them, or to have acted upon them as his, be permitted to testify to his belief as to the genuineness of the said writings. *Gibson vs. Trowbridge Furniture Company*, Supreme Court of Alabama, 11 South. Rep., 365.

RIGHT OF MORTGAGEE TO RENTS.

Upon a foreclosure of a mortgage of real estate under the power of sale it ceases to be a security for a debt, and the rights of the mortgagor and purchaser are to be measured by the statute, and not by anything in the mortgage, so that, though it pledges the rents, the purchaser is not entitled to them during the year for redemption. *Pioneer Savings & Loan Company vs. Farnham*, Supreme Court of Minnesota, 52 N. W. Rep., 897.

RIGHT OF SUBCONTRACTOR TO LIEN.

The right of a subcontractor to file a lien on a building is not affected by a default on the part of the principal contractor in failing to keep his agreement with the owner, nor by an agreement between the owner and principal contractor subsequent to the one under which he (the subcontractor) began work, and of which he had no notice, wherein the principal contractor undertook to deliver the building to the owner free of all liens. *Cook vs. Williams*, Supreme Court of Pennsylvania, 24 At. Rep., 746.

WHEN SUBCONTRACTOR'S LIEN ATTACHES.

Where a building is constructed under one entire contract between the owner and the original contractor, the liens of all subcontractors, who furnished material or performed labor for the building at any time during the process of construction, attach, by relation, as of the date of the commencement of the work, and are entitled to a preference over a mortgage on the premises, executed by the owner subsequent to that date. *Glass vs. Freeburg*, Supreme Court of Minnesota, 52 N. W. Rep., 900.

WHERE PROPERTY MAY BE ATTACHED.

A debt, like other personal property, is for most purposes, as, for example, transmission and succession, deemed attached to the person of the owner, yet this fiction always yields to laws for attaching the property of non-residents. For such purpose a debt may be said to have its existence wherever the debtor or his property can be found. Nor is it material that the debt is not made payable in the state where the attachment proceedings are instituted. *Harvey vs. Great Northern Railway Company*, Supreme Court of Minnesota, 52 N. W. Rep., 905.

INSURANCE TAKEN OUT BY CONTRACTOR.

A building contract for the erection of a building stipulated that the contractor should be liable for loss or damage caused by his neglect, but should not be liable for any damages caused by extraordinary natural occurrence, or by fire, but that the building should be kept insured with builder's risks, the policy to be taken out and paid for by the contractor, and filed in the office of the architect. Insurance was written on the building in favor of the contractor alone, but the policy was not delivered until after loss by fire, which occurred after the building was nearly completed,

and the contractor had received all but a small portion of his pay from the owner. In such a case, in a joint action on the policy by the owner and the contractor, it was decided that the latter was bound by the contract to keep the building insured in the owner's favor, and, having failed to do so, was liable to him for the damages to the building by the fire; that the owner had no interest in the action, and the contractor alone should recover. *Cushing vs. Williamsburg Fire Insurance Company*, Supreme Court of Washington, 30 Pac. Rep., 736.

ENFORCING MECHANIC'S LIEN AGAINST OTHERS THAN THE OWNER.

In an action to enforce a contractor's lien under the mechanic's lien law, of South Dakota, an averment in the complaint as against persons made defendants, other than the owner of the premises sought to be charged with the lien, that they have, or claim to have, some interest in or lien upon the premises, which lien or interest, if any, accrued subsequently to the lien of the person suing, is sufficient, and, if such defendants have any interest in or lien upon the premises they must set it out if they desire to defend the action. *Rust-Owen Lumber Company vs. Fitch*, Supreme Court of South Dakota, 52 N. W. Rep., 879.

OBSTRUCTION OF STREET BY SUBCONTRACTOR.

Under a city ordinance prohibiting any person placing, leaving or depositing in the street any material, except such as is permitted by ordinance or resolution, and prescribing a penalty therefor, a contractor is not liable for the action of his subcontractor, no right to direct the work having been reserved, and no directions in fact having been given, and there having been no necessity for putting the material in the street. The fact that the contractor was to have secured permits does not affect his liability. Neither does the fact that, after the act of the subcontractor, he made declarations showing his belief to be that he was liable. *City of Buffalo vs. Clement*, Superior Court of Buffalo, 19 N. Y. Sup., 846.

FAILURE TO RECORD BUILDING CONTRACT.

Where a written contract for furnishing materials and erecting buildings is void for failure to record it, as required by the California Code, the party furnishing such materials and erecting such buildings may maintain an action on an implied contract for the value thereof; the Code providing that nothing in the foregoing statute shall be construed to impair or affect the right of any person to whom any debt may be due for work done or materials furnished, to maintain a personal action to recover such debt against the person liable therefor. Such unrecorded contract is not conclusive evidence of the value of the labor and materials. *Rebman vs. San Gabriel Val. Land & Water Company*, Supreme Court of California, 30 Pac. Rep., 564.

LIENS ON BUILDINGS ERECTED BY ADJACENT LAND OWNERS.

Where the several owners of two contiguous lots unite in a joint contract for the construction of one building, to be situated in part on each, both lots may, for the purpose of mechanic's liens, be treated as one tract, and a single claim for a lien for labor or material performed or furnished for the construction of the building may be filed against both lots. But the lien claimant may, nevertheless, in enforcing his lien, sever his claim and obtain judgment against each lot separately, provided he proves what part or proportion of such labor or material entered into the construction of the part of the building situated on each, and provided the rights of third parties are not thereby prejudiced. *Millar vs. Shepard*, Supreme Court of Minnesota, 52 N. W. Rep., 894.

NO PERSONAL JUDGMENT WHERE LIEN IS INVALID.

The statute of the State of Washington relating to mechanic's liens, provides: "In every case in which different liens are asserted against any property, the court in the judgment must declare the rank of each lien or class of liens, which shall be in the following order: And the proceeds of the sale of the property must be applied to each lien or class of liens, in the order of its rank; and whenever, on the sale of the property subject to the lien, there is a deficiency of proceeds, judgment may be rendered for the deficiency in like manner and with like effect as in actions for the foreclosure of mortgages." But this statute does not authorize the rendition of a personal judgment where the lien is invalid. *Hildebrandt vs. Savage*, Supreme Court of Washington, 30 Pac. Rep., 643.

LIEN FOR BUILDING ERECTED BY PURCHASER UNDER CONTRACT.

Where a landowner entered into contract for the sale of property which was afterward forfeited for the default of the purchaser, and in the meantime the latter had gone into possession and erected a house on the land, certain parties furnishing to him materials and labor therefor, on account of which they sought to subject the estate of the landowner to liens, the contract for the sale of the land making no provision for the construction of buildings except (in substance) that all improvements that might be made should become the property of the vendor, this last mentioned clause added nothing to the legal effect of the contract, and the case came under the provision of the Minnesota statute subjecting the estate of a landowner to lien for improvements made by others with his knowledge, unless he shall give the notice of his want of consent as therein prescribed, which also casts upon the landowner the burden of excusing his default to comply with the law. *Wheaton vs. Berg*, Supreme Court of Minnesota, 52 N. W. Rep., 926.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, October 10, 1892. }

The business of the country so far this year, makes a favorable showing with reference to last year. In all directions and in all channels of activity, work has been abundant, earnings fair, margins, if not satisfactory, at least sufficiently large for safety. Commercial failures have fallen off in number and amount. Activities of all kinds are under control. Capacity has been expanded everywhere, but while this is true, there is less danger at present from too much production, than ever before in our industrial history. The manufacturing industries of the United States were never in a healthier condition. Business men everywhere complain of narrow margins. While recognizing the complaint as well founded, it must be remembered that the people at large are benefiting by low prices. Capital finds opportunities for employment. Labor is busily engaged and is paid fair wages. The farming interests are prosperous. The railroads are crowded with traffic. The lumber manufacturers have been busy from the opening to the close of the season. Promoters of new enterprises do not find it quite so easy to secure cooperation as in former years, but it is safe to say that no really desirable opportunity for investment is allowed to pass. Building has been very active this year, and so far as reports go, the activity has extended all over the United States. All kinds of material are comparatively low in price; in some localities there has been an occasional scarcity of brick. Nails have been slightly advanced in price within a month. Iron has ruled low all year. Paints and material for inside work have been stationary. The cost of building has not been increased over last year. Trade conditions have been satisfactory all over the country. Money has been sufficiently abundant to satisfy the demands of all legitimate enterprise. There are no fears as to the immediate future. It is very probable that opportunities for the employment of capital will continue to expand. The farmers have done well. The cotton planters have had a year or more of low prices. Labor agitations have been serious in some localities, but outside of certain sections, peace and harmony have prevailed. The indications for the coming winter are mostly encouraging. Low prices of merchandise and material will probably continue. Booms are not at all probable, and fluctuations of values will not disconcert promoters. It is fortunate that the existing conditions are so favorable. No very serious questions divide the people politically. The possibility of a commercial depression is very remote.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Buffalo, N. Y.—Architect William H. Boughton: For E. L. Parker, a stone residence; to cost \$15,000. For Mrs. K. Cottice, a brick residence, heated by hot air; cost \$14,000. For St. Mary's Church, a stone addition; to cost \$12,000. For E. Vandenvoer, a brick flat building; cost \$20,000.

Chicago, Ill.—Architects W. L. Carroll & Co.: For A. W. Ring, on Buckingham place, two-story and basement residences; to have stone fronts and cost \$12,000. For Mrs. L. W. Hyndshaw, at Norwood Park, a two-story residence; to have all the improvements and cost \$8,000. For Mrs. Bushnell, at Council Bluffs, a two-story residence; to cost \$6,000. For Mrs. Agnes Mullin, on the south side of Chestnut street, 100 feet east of Clark street, a four-story flat building; to cost \$10,000. For J. T. Golden, corner of Kedzie avenue and Van Buren street, a three-story apartment house of pressed brick and stone front, hardwood interior, gas fixtures, ranges and fireplaces; to cost \$65,000.

Architect Robert S. Smith: For W. H. Burns, on Wabash avenue between Fifty-fifth and Fifty-sixth streets, a three-story flat building of pressed brick and stone front; to have hardwood finish and all modern conveniences; making plans. For J. P. Bowes, on Prairie avenue between Forty-sixth and Forty-seventh streets, a three-story flat building, 50 by 61 feet in size; to have a handsome front of buff Bedford stone, hardwood interior, modern open plumbing, etc. For A. J. Maher, on Sixtieth street between South Park place and Midway place, a four-story apartment house, 50 by 65 feet in size, to have a stone front with copper bays, hardwood finish, steam heating, electric light and the best of sanitary arrangements.

Architect W. I. Beman: For Edward Turner, on Kenwood avenue and Forty-ninth street, two three-story residences, 50 by 72 feet in size; to have stone fronts, hardwood finish, electric light, gas ranges, etc.; cost \$25,000.

Architect T. N. Bell: For J. B. Miller, on Seventy-ninth street and Duncan avenue, a two-story hotel, 249 by 152 feet in size; to be constructed of frame and have electric light, etc.

Architect J. M. Schroeder: For Mrs. B. Brown, on Twenty-first street and Armour avenue, a three-story house, 25 by 61 feet in size; to have a front of pressed brick and stone, all the sanitary improvements, electric light, furnaces, etc.; making plans. For F. W. Klein, at 524 State street, a three-story and basement store and flat building, 25 by 80 feet in size; to have a stone front with copper bays, all improvements, and cost about \$10,000. For Jacob Garner, on Thirty-first and South Canal streets, a three-story store and flat building, 50 by 80 feet in size; to have pressed brick and stone front, plumbing, etc.

Architect J. J. Flanders: A twelve-room school; size 70 by 120 feet; to be erected on the southwest corner of Paulina and Sulzer streets; pressed brick, stone and terra cotta, steam heating, sanitary improvements, etc. Also got out drawings for a three-story school; size 100 by 140 feet; to be of pressed brick, terra cotta and stone, have steam heat, modern conveniences; and cost \$70,000. Also planned a two-story school; size 70 by 100 feet; to be erected on Superior avenue, south of Eighty-ninth street; to be of pressed brick and stone front, with furnaces, etc.; cost \$35,000. Also on Sangamon street and Seventieth, a three-story school; size 49 by 90 feet; to cost \$30,000.

Architect Thomas Hawkes: For W. M. Hoyt, at Winnetka, a general remodeling and also addition to residence; will put in new modern plumbing, hardwood finish, etc.; cost about \$15,000.

Architect J. A. Thain: For Benjamin Arnheim, on Michigan avenue, near Thirty-seventh Court, a three-story and basement residence; size 30 by 91 feet; to cost \$30,000; it will have a neatly-designed front of brownstone, hardwood interior finish, hot-water heating, electric light and all the plumbing specialties.

Architect J. C. Swalm: For F. Anderson, on Drexel avenue, near the World's Fair grounds, a four-story and basement apartment house; size 72 by 172 feet; to have a pressed brick and stone front, the best of sanitary plumbing, steam heating, electric light, elevators, gas ranges and fireplaces, etc.; it will contain forty-eight suites of apartments of six and seven rooms. Also making plans for a four-story store and flat building; size 50 by 115 feet; to be erected on Cottage Grove avenue and Ellis Park, for Mrs. Moore; it will have a stone front, steam heating, electric light, the best of sanitary improvements; and cost \$35,000.

Architect C. A. Weary: For H. W. Martin, on Calumet avenue, near Twenty-fourth street, a five-story apartment house; size 60 by 90 feet; to have a stone front; cost \$40,000.

Architects J. F. & J. P. Doerr: For C. Crede, on Wabash avenue, corner of Forty-fifth street, a three-story flat building; size 48 by 65 feet; to be of pressed brick and stone front; cost \$20,000. For George C. Mages, on Champlain

avenue and Forty-ninth street, six two-story residences; to have stone fronts; cost \$30,000. For Mrs. E. Leadworth, on Indiana avenue, near Fifty-first street, a two-story flat building; size 25 by 60 feet; to have a stone front.

Architects Wilson & Marble: For J. D. Wort & Co., on Stony Island avenue near Seventy-first street, a two-story flat building, 100 by 60 feet, to be of pressed brick and stone front. For William J. Brachvogel, on Vincennes avenue and Forty-eighth street, a four-story apartment house, 50 by 70 feet, to be of stone front, have steam heat, electric light and all conveniences. For Mrs. Harry Fuller, at 3135 Michigan avenue, a four-story apartment house, to be of blue Bedford stone front. For Chinese Corporation, on Midway Place, a two-story tea house, 150 by 225 feet in size, to contain a Chinese village, theater, etc. It will be in the Chinese style of architecture and will be constructed of staff and wood. For C. G. Field, on Woodlawn avenue near Sixty-fifth street, a three-story flat building of stone front. For Samuel Stern, at 283 South Clark street, a four-story store, 25 by 100 feet, to be of pressed brick and stone front. For O. W. Marble, on Vincennes avenue, a two-story residence, to have a stone front, hardwood finish, electric light, hot-water heating, gas ranges, fireplaces, etc. For Sutter Brothers, on Lake avenue near Forty-sixth street, two three-story residences, 50 by 60 feet, to have stone fronts, steam heating, electric light, hardwood interior finish, gas ranges and fireplaces, electric bells, speaking tubes, etc.

Architect R. G. Pentecost: For W. M. Cave, a three-story residence; size 26 by 53 feet; to have a stone front and to be erected at 5406 Greenwood avenue. For Mr. Witte, at 4608 Indiana avenue, a two-story flat building; size 25 by 64 feet; to have a stone front, hardwood finish, furnace, sanitary plumbing, etc. For Kuntz, Renmeyer & Co., at 303 Wabash avenue, a one-story addition; size 29 by 101 feet.

Architect Robert Rae: For H. J. Trumbull, on Sixtieth street and Sheridan avenue, a four-story apartment house, 50 by 82 feet; to have stone front, hardwood finish, steam heat, electric light, elevator, marble wainscoting, tiled floors, gas ranges, fireplaces, laundry tubs, driers, etc.; cost \$40,000. For J. Berry, on Forty-third street and Lake avenue, a four-story apartment house, 50 by 82 feet in size, to have a buff Bedford stone front, hardwood interior, marble wainscoting, tiled floors, steam heating, electric light, all the sanitary and modern conveniences; cost about \$40,000. For W. H. Cairnduff, at Winnetka Park, three two-story basement and attic residences, to be of frame construction with stone basements, have hot-water heating, electric light, the best of sanitary improvements; and cost \$7,000 each. For M. Newell, at Edgewater, a handsome two-story basement and attic residence, to have hot-water heating, electric light, hardwood finish and all improvements. For W. A. Cooper, at the corner of Fifty-fifth street and Woodlawn avenue, a four-story store and apartment house, 125 by 100 feet in size, to have a very prettily designed stone front on both streets, steam heating, electric light, hardwood interior finish, elevators, marble wainscoting, tiled floors, gas ranges and fireplaces, laundry tubs, driers, etc.; cost about \$75,000. For J. J. Mason, at Sixty-fifth street and Myrtle avenue, a three-story and basement apartment house, 50 by 75 feet, to have a stone front, hardwood finish, steam heating, electric light and all modern conveniences; cost \$35,000.

Architect W. H. Drake: For O. D. Wetherell, on Thirty-first street, near Calumet avenue, a three-story warehouse, 65 by 62 feet. For Mr. Rawson, at Fox Lake, Wisconsin, a two-story country residence. Also four-story apartment hotel, 75 by 100 feet; to be erected on Stony Island avenue, near Sixty-fifth street; to be of Bedford stone front, have marble and mosaic work, hardwood finish, steam heat, electric light, etc. Also three-story residence on Oak avenue, near Vincennes; to have a Bedford stone front, steam heat, electric light, etc. For C. M. Babbitt, at La Grange, a two-story frame residence; to have stone basement, hardwood finish, the best of plumbing, and furnace; cost \$7,000.

Architect T. C. Goudie: For Stella B. Biddison, corner of Sixty-fifth street and Myrtle avenue, a three-story flat building, 49 by 70 feet; to have a blue Bedford stone front, cypress finish, steam heat, electric light, gas ranges, and cost \$20,000. For Susie K. Elmore, on Emerald avenue, Nos. 6324 and 6326, a three-story flat building, 45 by 60 feet; to have a red sandstone front, steam heat, gas ranges, oak finish, and cost \$18,000. For Mr. Doolittle, at Auburn Park, a two-story residence, frame, stone basement.

Architect W. J. Van Keuren: For H. L. Merrill, at Mount Clair, a two-story frame residence, 29 by 40 feet; to have stone basement, electric light, etc. For C. D. Richards, at Oak Park, a two-story residence, of frame, with stone basement, furnace, sanitary plumbing, electric light.

Architects Faber & Pagels: For Edwin Walker, on West Washington street, opposite the tunnel, an eight-story and basement office, stores, light manufacturing and storage building, 61 by 79 feet; to cost \$65,000. The first two stories will be of stone and above of Findlay pressed brick with stone and terra cotta trimmings. For Mrs. Billings, on Hoyle avenue, near North avenue, a three-story flat building, 22 by 76 feet; to cost \$10,000; Raindrop stone front, slate tower, oak finish, etc.

Architects Snyder & Nothnagel: For A. J. Toolen, on Sixty-second street and Wharton avenue, a two-story flat building, 28 by 80 feet; to cost \$10,000; pressed brick and stone front, hardwood finish. For Mrs. M. J. Phillips, on Sixty-seventh street near Stewart avenue, a two-story flat building, 44 by 60 feet; to have stone front, hardwood interior, furnaces, ranges, first-class plumbing; cost \$13,000.

Architect J. M. Van Osdel: For Patrick Loye, a three-story and basement store and flat building, 50 by 90 feet; to be erected on the corner of Thirty-fifth street and Emerald avenue; to be of pressed brick and stone, and cost \$20,000. For F. W. Parker, corner of Forty-seventh street and Calumet avenue, a four-story apartment house, 130 by 100 feet; to have a pressed brick and stone front, steam heat, electric light; cost about \$100,000.

Architect Jules De Howath: For S. L. Baker, ten two-story residences, to have stone fronts and cost \$6,000 each; they will be erected on Stewart avenue south of Seventy-seventh street. For J. H. Earle, on Sheridan avenue near Sixty-third street, a four-story flat building, 41 by 66 feet in size; to be of pressed brick and stone front and cost \$15,000. Also preparing plans for a six-story apartment house, 125 by 100 feet in size; to be erected on Thirty-seventh street and Lake avenue; two stories will be of stone and the rest of pressed brick and terra cotta; all the modern conveniences will be put in; the cost will be about \$250,000. Also working on drawings for an eight-story hotel, 160 by 160 feet in size, to be erected on the corner of South Park avenue and Grand boulevard; it will contain about eight hundred rooms and be fitted up in the most approved fashion; cost about \$600,000.

Architect John P. Hettinger: For E. R. Shively, on Frederick street near Clark, two three-story residences, 43 by 68 feet in size; to have stone fronts and cost \$13,000. For J. H. Johnson, on Belden avenue, a four-story apartment house, 50 by 90 feet in size; to have stone front, hardwood finish, best of sanitary improvements, steam heating, electric light, and cost \$35,000. Also making plans for a double, three-story flat building, 48 by 68 feet in size, to be erected on Dayton street. It will have a stone front, hardwood interior, steam heating, all the improvements; cost about \$20,000.

Architect Francis J. Norton: Making plans for Morgan apartment house; to be six stories, 75 by 200 feet in size, to have Bedford stone front, all modern plumbing, steam heat, electric light, elevators, gas ranges, etc. It will be erected corner of Archer avenue and Dearborn street, contain five stories and thirty-six suites of six-room apartments, the cost being about \$150,000. Also making plans for Young People's Club, to be built on Monroe street near Spaulding avenue. It will be three stories, have a stone front, hardwood interior finish, electric light, steam heat, bowling alley, gymnasium, etc.; cost about \$33,000. Also made plans for Bani hall, to be erected on Forty-third and Wallace streets; to be five stories, 50 by 100 feet in size, have stone front, steam heat, electric light and cost \$35,000. For James Kouhns, on California avenue and Division street, a four-story and basement flat building, 25 by 100 feet in size; to have a buff Bedford stone front and all improvements. For J. H. Shayer, on California avenue and Division street, a three-story store and flat building, 25 by 90 feet in size; to have stone front; cost \$14,000. For Thomas Ryan, on Seventy-first street and Vincennes road, a three-story store and flat building, 50 by 125 feet in size; to have a stone front, steam heating, electric light and cost \$30,000.

Architect E. H. Turnock: For A. R. Wilson, on Sixty-ninth street and Stony Island avenue, a two-story store and flat building, 75 by 77 feet in size; to be built of pressed brick and cut stone; cost \$12,000. For George Wills Rogers, at

Western Springs, Illinois, a two-story frame house. For H. S. Tibbitts, at Douglas Park, a two-story residence, to be built of bowlders, have fine, open plumbing, furnace, etc.

Architects Lamson & Newman: For J. B. Robertson, on Drexel boulevard and Forty-third street, a three-story residence, 28 by 75 feet in size; to have a handsome stone front, hardwood interior, steam heating, electric light; cost \$18,000. For T. N. McCauley, on Jackson street and Western avenue, a three-story store and flat building, 95 by 113 feet in size; to have a front of Anderson dark brown pressed brick with stone trimmings and galvanized iron and copper; cost about \$75,000.

Architects W. W. Boyington & Co.: For Major Henry A. Rust, a six-story addition to the Hampden apartment house, situate on the corner of Thirty-ninth street and Langley avenue; it will be 76 by 75 feet; of light colored pressed brick, with rich terra cotta trimmings, hardwood finish, marble halls, steam heat, electric light, elevator, etc. For F. D. & J. H. Stont, on East End avenue, north of Jackson Park, a two-story residence; size 45 by 71 feet; to be of light colored pressed brick, with terra cotta trimmings, have hardwood interior; and cost \$20,000. For F. P. Hawkins, at Highland Park, a three-story building; size 125 by 70 feet; to contain stores, offices and flats.

Architect S. S. Beman: Made drawings for the Lakeside Club; to be erected corner of Forty-second street and Grand boulevard; it will be five stories; size 90 by 140 feet; have a pressed brick front with stone and terra cotta trimmings; hardwood finish, steam heating, electric light, elevators, etc.; the cost will be \$100,000. Also made plans for the Merchant Tailors' building, to be erected at the World's Fair; it will be in the shape of a Grecian temple, have mosaic floors; and cost \$20,000. For N. K. Fairbank, on Eighteenth street, Blackwall and the river, a five-story soap factory; size 73 by 100 feet; to have pressed brick front, steam heat, electric light, etc. For the Pullman Company, to be erected at Pullman, a two-story flat building of pressed brick and stone; 400 feet front.

Architect Charles S. Frost: For James Brand Walker, at Michigan avenue, near Thirty-second street, a three-story residence; to have a very elaborate stone front, tile vestibules, electric light, hot-water heating; cost \$35,000. For Henry A. Blair, at 2735 Prairie avenue, a three-story residence; to be of Roman mottled pressed brick and Bedford stone front and two sides; have magnificent hardwood interior finish, hot-water heating, electric light, etc.; the cost will be \$50,000. For Prof. J. Lawrence Laughlin, on Lexington avenue and Fifty-eighth street, a three-story residence; of pressed brick and stone front, hardwood finish, steam heating, electric light, the best of modern improvements; cost \$20,000.

Architects I. K. & A. B. Pond: For S. F. Fogg, on Madison avenue, near Fifty-third street, a four-story apartment house; size 100 by 150 feet; to have a handsome front of pressed brick, with terra cotta and stone trimmings, hardwood interior, steam heat, electric light, etc.; cost \$75,000. For F. C. Orton, on Fifty-fifth street and Lexington avenue, a four-story apartment house; size 112 by 165 feet; to be of pressed brick and stone front, have all the improvements; and cost \$90,000. Also making drawings for the Post-graduate Medical School, to be erected on Harrison street, opposite the county hospital; it will be five stories; size 53 by 99 feet; have pressed brick and stone front, steam heat and all improvements; cost about \$35,000.

Architect William Griesser: For West Point Brewing Association, Nebraska, a two-story stockhouse of brick, iron and stone; cost \$15,000. For G. Heilmann, at La Crosse, Wisconsin, a three-story stockhouse of brick, stone and new iron construction; cost \$18,000. For Sioux Falls Brewing Company, South Dakota, a stockhouse and other improvements, all stone; cost \$10,000. For F. X. Haser, Chester, Pennsylvania, a three-story brewhouse, stockhouse, etc.; to cost \$40,000. For Ferdinand Heim Brewing Company, Kansas City, Missouri, a two-story stockhouse, of brick, stone and iron; to cost \$25,000. For Cleveland Brewing Company, a five-story brewhouse; to cost \$30,000. For Saginaw Brewing Company, a two-story stockhouse, of brick, stone, iron and steel.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: The dearth of building news, as well as the dullness of trade in building lines, is something unusual for this time of year. Generally September sees many buildings under way, but as a man soweth so shall he reap, and as a result of their foolishness in the spring, the mechanics come in for their share of the losses. The report of the building inspector for eight months ending September 1, is as follows:

1892 Total cost of structures.....	\$3,158,484
1891 Total cost of structures.....	3,727,905

1892 Total net loss.....	\$579,421
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Now that the question of carpenters' wages is settled for two years at least let us all look forward for better times, and make times good by talking good times.

Architects Crapsey & Brown report as follows: For Mr. Samuel Wells (Cincinnati typefoundry), a residence; materials: frame, slate roof, hardwood, mantels, stained glass, gas, plumbing, blinds, etc.; cost \$8,000. For Presbyterian congregation, care of J. A. Long, Jackson, Ohio; materials: brick, slate roof, furnace, stained glass, hardwood, gas, pews, organ, etc.; cost \$18,000. For M. E. Church, L. H. Kunyan, Mechanicsburg, Ohio; materials: brick, iron, slate roof, furnace, hardwood finish, pews, stained glass, electric lighting, etc.; cost \$15,000.

Architect Emil G. Rueckert is preparing plans for a market house; size 380 by 50 feet; one and two stories high; materials: brick, slate roof, ice boxes, iron blinds, mantels, grates, etc.; cost \$35,000.

Architect A. O. Elzner reports for A. W. Goldsmith, a residence; materials: pressed brick, slate roof, furnace, stained glass, grates, mantels, gas, plumbing, etc.; cost \$12,000.

Architects S. Hannaford & Sons report for Mr. George B. Cox, a store and flat building; materials: brick, iron, tin roof, grates, mantels, gas, plumbing, etc.; cost \$12,000.

Architects W. W. Franklin reports as follows: For R. T. Durrell, Cincinnati, a residence; materials: pressed brick, slate roof, hardwood, mantels, grates, furnace, gas, plumbing, etc.; cost \$15,000. Also for Thomas Fowler, Dayton, Kentucky, a residence; materials: pressed brick, slate roof, furnace, stained glass, grates, mantels, gas, plumbing, etc.; cost \$5,000. For Mr. J. E. Noyes, Cincinnati, a residence; materials: brick, slate roof, furnace, grates, mantels, blinds, stained glass, etc.; cost \$5,000.

Architects Boll & Taylor report as follows: For Thomas B. Stone (Mitchell building) a residence; materials: brick, stone trimmings, stained glass, slate roof, furnaces, mantels, gas, plumbing, etc.; cost \$7,000.

Architect J. B. Steinkamp, 84 West Court street, reports: For Thomas Emery's sons, a flat building, five stories high; materials: pressed brick, tin roof, steam heat, grates, mantels, plumbing, gas, blinds, etc.; cost \$20,000.

Architect S. S. Godley reports: For Mr. Edward J. Mack, a residence, materials: stone, slate roof, hardwood, furnaces, grates, mantels, stained glass, gas, plumbing, etc.; cost not given.

Architects Des Jardins & Hayward report: For Mr. George Stribley, Walnut Hills, Cincinnati, a flat and store building; materials: Akron pressed brick, tin roof, iron, mantels, grates, plumbing, etc.; cost \$15,000. For Mr. Brunswick, a residence; materials: pressed brick, slate roof, hardwood, furnace, grates, mantels, stained glass, gas, plumbing, etc.; cost \$15,000. Also for Mr. W. B. Segal, care of I. Falter & Sons, Cincinnati, a residence, materials: buff brick, slate roof, hardwood, mantels, grates, furnaces, etc.; cost \$7,000.

Architect George W. Vogel, Newport, Kentucky, reports: For Mrs. M. Rule, Ortz building, Cincinnati, plans for flats and stores; materials: pressed brick, iron, slate roof, mantels, grates, gas, plumbing, etc.; cost \$10,000.

Architects Rapp & Aiken report: For Charles Kruse, 13 West Pearl street, a residence, materials: stone, slate roof, hardwood, stained glass, mantels, grates, gas, plumbing, etc.; cost \$12,000. Also for Charles W. Schmidt, care of architects, a residence; materials: frame, slate roof, wood mantels, grates, gas, plumbing, stained glass, etc.; cost \$6,000.

Architect Gustave W. Drach reports as follows: For Leopold Feist, Myrtle avenue, Walnut Hills, a residence, materials: frame, slate roof, stained glass, dumb waiters, grates, hardwood, mantels, laundry fixtures, etc.; cost \$15,000.

Before making the next report, I desire to pause and announce to the many architectural friends of Edwin Anderson, that their friend and brother has

forever laid down his compass and T square, and joined the silent majority. In bidding him a sad farewell let us drop a tear on his bier and say *requiescat in pace*. The last plan drawn by Mr. Anderson was that for the Williamstown, Kentucky, opera house; materials: pressed brick, iron, slate roof, scenery, gas, plumbing, chairs, frescoes, fire escapes, etc.; cost \$18,000.

Mayer Architectural Company report: A tenement house for John R. McMeen, 273 Main street; materials: pressed brick, stone trim, tin roof, wood mantels, grates, gas, plumbing, etc.; cost \$8,000. Also a club house for Hamilton County Agricultural Society, Carthage, Ohio; materials: frame, metal tile roof, grates, mantels, blinds, etc.; cost \$8,000.

Cleveland, Ohio.—Architect C. F. Schweinfurth: For Henry R. Hatch, a two-story stone dwelling; size 59 by 40 feet; to cost \$20,000.

Architect B. F. Vau Dwelde: For John Goetz, a three-story store and apartment block; size 18 by 63 feet; to cost \$5,000.

Architect George Downer: For Anna L. Bishop, a two-story frame dwelling; size 29 by 48 feet; cost \$5,000.

Architect Charles W. Hopkinson: For Mrs. H. Harvey, a two-story dwelling; frame; size 33 by 55 feet; to cost \$5,500.

Architects Waterson & Dutton: For the O. M. Bradley estate, a six-story store and apartment block; size 84 by 70 feet; cost \$55,000.

The Columbia Brewing Company will add a two-story addition to brewery; size 38 by 100 feet; cost \$5,000. W. F. Newcombe will build a three-story store and tenement block; size 37 by 43 feet; cost \$5,000.

Denver, Colo.—Architect J. Bevan Phillips: For T. B. Buchanan, a two-story residence, 60 by 30 feet; pressed brick and stone; cost \$8,000.

Architect J. J. Huddart: For C. Gilmore, a two-story brick residence, size 42 by 45 feet; cost \$5,000.

Des Moines, Iowa.—Architects Pearson & Tate: For G. R. Pearsons, Fort Dodge, Iowa, a pressed brick and brownstone residence; cost \$15,000. For J. C. Painter, a three-story store building, to be built on East Sixth and Walnut streets; cost \$8,000; size 40 by 80 feet. For N. S. McDonnell, a two-story brick building; to be built on East Court avenue; cost \$5,000. For S. T. Martin, a two-story frame residence; to be built on Seventh and Laurel streets; cost \$3,500.

Architects Nourse & Hallett: For Highland Park College, a three-story science hall; size 100 by 104 feet; cost \$50,000. For J. F. Killheffer, a two-story store and apartment building; to be erected on Ninth and State streets; size 58 by 60 feet; cost \$9,000. For Citizens' Bank, Anita, Iowa, two-story brick building for banking, store and office purposes; size 50 by 80 feet; cost \$12,000; to be built of buff brick and red sandstone trimmings.

Architects McClelland and Eastman: For S. J. Cope, two-story brick tenement row of five houses; cost \$10,000.

Architects Foster & Leibbe: For Randall & Dickey, a seven-story carriage repository; to be built on West Third and Cherry streets; cost \$40,000. Have prepared plans for court house to be erected at Chariton, Iowa; cost \$60,000. Also for two business blocks to be built at Boone, Iowa; cost \$8,000 each. For Hon. A. B. Cummins, a brick and frame residence; to be built on West Grand avenue; cost \$15,000.

Architects C. C. Cross & Co.: For Dr. A. Polasky, double residence; cost \$8,000. For Mr. H. H. Jacobs, a frame residence; cost \$3,000. For E. E. McCall, Winterset, Iowa, frame residence; cost \$3,500. For Mr. C. Danforth, Winterset, Iowa, frame residence; cost \$6,000. For P. F. Serve, Stuart, Iowa, frame residence; \$3,000.

Architects F. N. Searle: For J. P. Lehmann, frame residence; to be built on Fourteenth and Clark streets; cost \$3,000.

Detroit, Mich.—Architects Donaldson & Meier: For Detroit fire department, a three-story brick engine and truck house; to cost \$22,000.

Architects Mason & Rice: For the Detroit Fire Department, a two-story brick engine house; to be built on Sylvester and Mount Elliott avenues; cost \$13,000. For the Rogers Typograph Company, a brick factory; to cost \$15,000.

Architects Rogers & Macfarland: For Dr. E. L. Shurley, a four-story brick office building, on Adams avenue and Park street; size 40 by 100 feet; cost \$25,000.

Architects John Scott & Co.: For Thomas Payne, a two-story double brick residence; size 50 by 56 feet; to cost \$10,000.

Architect Ed C. Van Leyen: For Pitts & Wiley, Turkish and Russian bath rooms on West Fort street, to include plunge, shower and steam rooms, at a cost of \$5,500.

Architect E. W. Arnold: For Albion College, Albion, Michigan, a brick chemical laboratory in connection with college; size 52 by 92 feet; cost \$20,000. Architects Spicer & Rolms: For the Baker Street Presbyterian Society, a brick church, on the corner of Porter street and Boulevard; to cost \$13,000.

Architect E. E. Myers: For the Grand River Boat Club, at Lansing, Michigan, a three-story brick club house, to be fitted up with gymnasium, bowling alleys, bath rooms, billiard rooms, etc.; to cost \$20,000.

Architect A. E. French: For R. S. Webb, a three and one-half-story cold storage and packing house, with improved appliances; to cost \$30,000.

Architect H. A. Brede: For the Detroit Water Board, enlarging of brick engine and boiler house; size 40 by 72 feet. For the Goebel Brewing Company, a pressed brick office building; to cost \$8,000.

Architects A. C. Varney & Co.: For William Foxen, a four-story brick store and flat building; to cost \$12,000. For W. W. Hannan, two three-story brick stores; to cost \$10,000. For Goodrich Brothers, a two-story brick stable; size 80 by 84 feet; cost \$5,000. For Buick & Sherwood, a large manufacturing building recently destroyed by fire; size 189 by 140 feet; cost \$15,000. For Frank J. Willette, a two and one-half story pressed brick residence; to cost \$12,000. For Huntington & Burroughs, a two and one-half story double brick residence; to cost \$8,000. For Ora J. Mumford, a two-story brick residence; to cost \$5,000.

William S. Joy has opened an office at 43 Hodges block, and will practice architecture.

Falls City, Neb.—Architect M. N. Bair: For M. Gehling, a brick opera house, first story stores; size 50 by 114 feet; cost \$11,000. For P. H. Jussen, a store and office building; size 25 by 114 feet; to cost \$5,000. For Jacob Herbst, a store and office building; size 50 by 75 feet; cost \$5,000. Also a large brick school house; to cost \$25,000.

Louisville, Ky.—Architect Val P. Collins: For Mrs. Gus Meyers, brick residence and stable; to cost \$7,500. For J. D. Reed, five two and one-half story brick dwellings; cost \$20,500. For Hardin Collegiate Institute, Elizabethtown, Kentucky, a brick school; slate roof; size 65 by 45 feet; cost \$13,000. For A. Knoeckelmann, a three-story store and flat building; size 21 by 80 feet; cost \$7,000. For Mrs. E. T. Means, a brick dwelling; to cost \$5,000.

Milwaukee, Wis.—The Pabst Brewing Company will erect a large brick hotel; to cost \$5,000.

The E. P. Allis Company will make additions to their Clinton street plant. The building will be three stories, size 100 by 300 feet, and cover the whole block between Pierce street and National avenue; to cost about \$225,000.

Architect C. Hirschoff: For T. J. Isenring, a brick and stone residence; to cost \$10,000.

Pittsburgh, Pa.—Architects Longfellow, Alden & Harlow: For C. E. Clapp, a brick and stone residence; cost \$10,000.

Architect T. H. Scott: For H. I. McCracken, five three-story dwellings, brick; size 21 by 52 feet; total cost \$20,000.

Architect J. E. Allison: For W. W. Thomson, on Wallingford street, a handsome brick residence; to cost \$8,500. For R. H. Douglas, a frame residence, on Meade street; cost \$7,500.

St. Louis, Mo.—Architect T. C. Link: For C. M. Christy, a three-story residence, brick and stone, size 55 by 70 feet; cost \$25,000.

Architect G. B. Reid: For M. Conuolly, a two-story flat building, size 60 by 45 feet; brick with stone trimmings; cost \$5,000.

Architect A. M. Baker: For C. C. Spink, a two-and-a-half-story brick residence, size 30 by 75 feet; cost \$7,000.

Architects Stewart, McClure & Mulgardt: For J. Fowler, a two-story residence, size 40 by 60 feet; cost \$12,000.

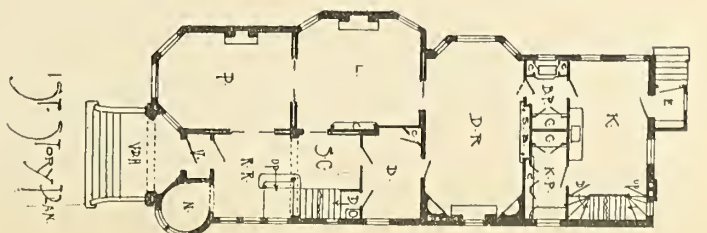
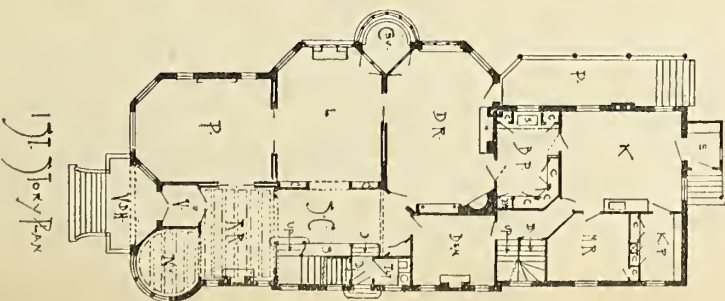
Architect M. T. O. Allardt: For J. Rude, a two-story brick flat building, size 34 by 58 feet; cost \$8,000.

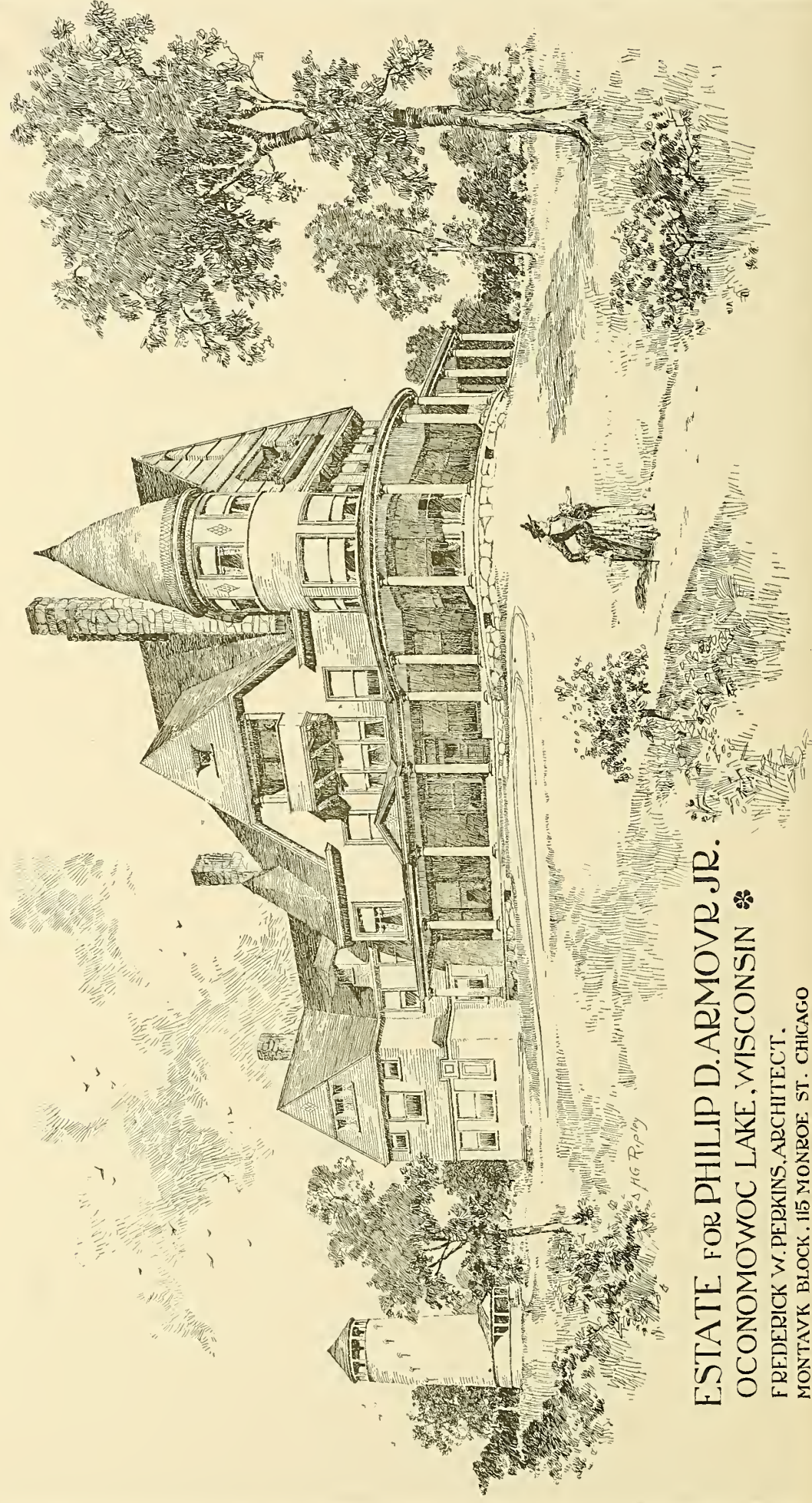
RESIDENCE FOR D. F. CRILLY, CHICAGO.

FLANDERS & ZIMMERMAN, ARCHITECTS.

RESIDENCE FOR W. M. CRILLY.

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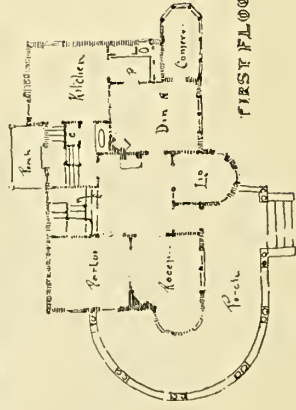
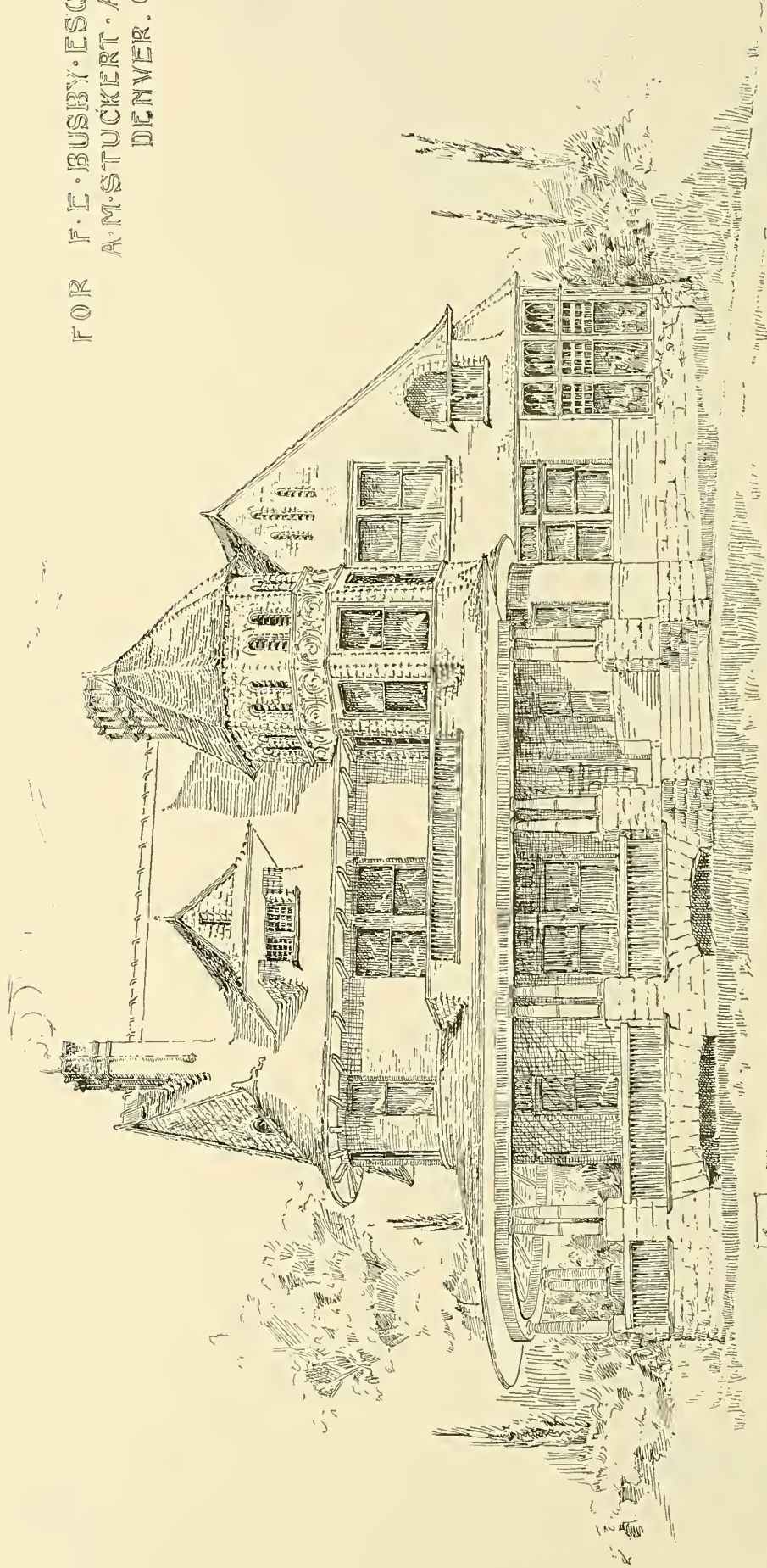
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OCONOMOWOC LAKE, WISCONSIN *

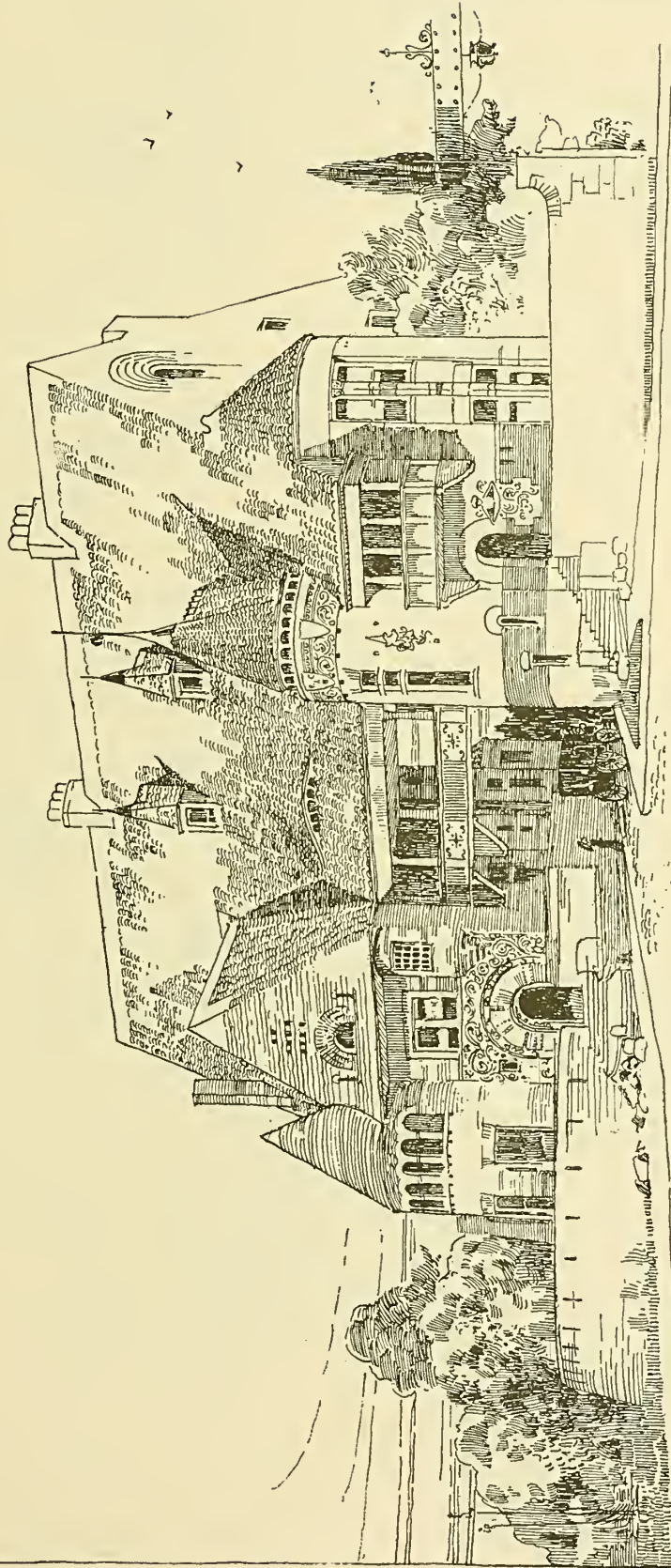
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MONTAVK BLOCK, 115 MONROE ST. CHICAGO

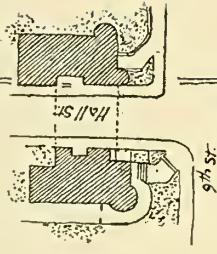
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FIRST FLOOR PLAN

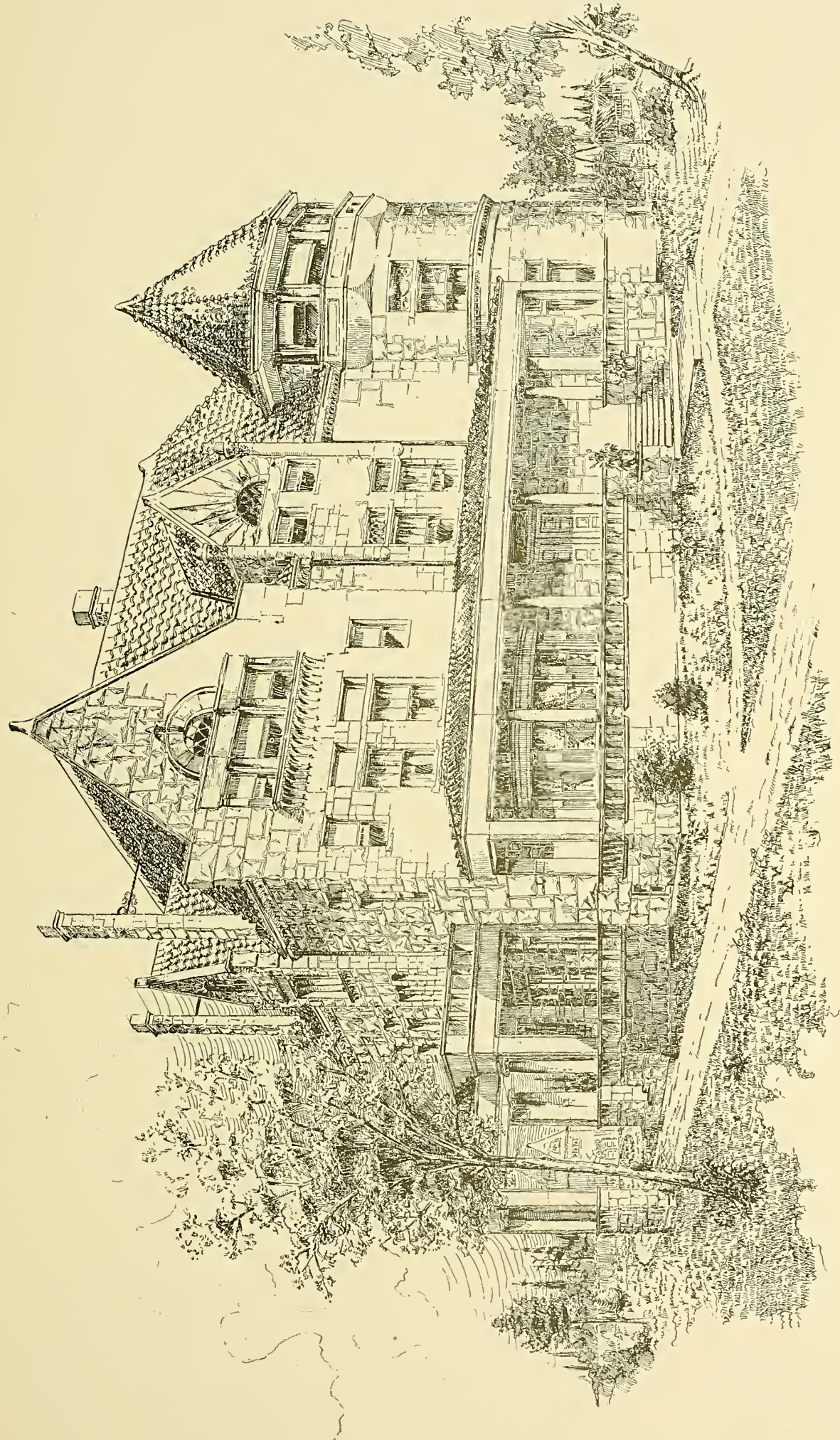


Geo. F. Summers del.



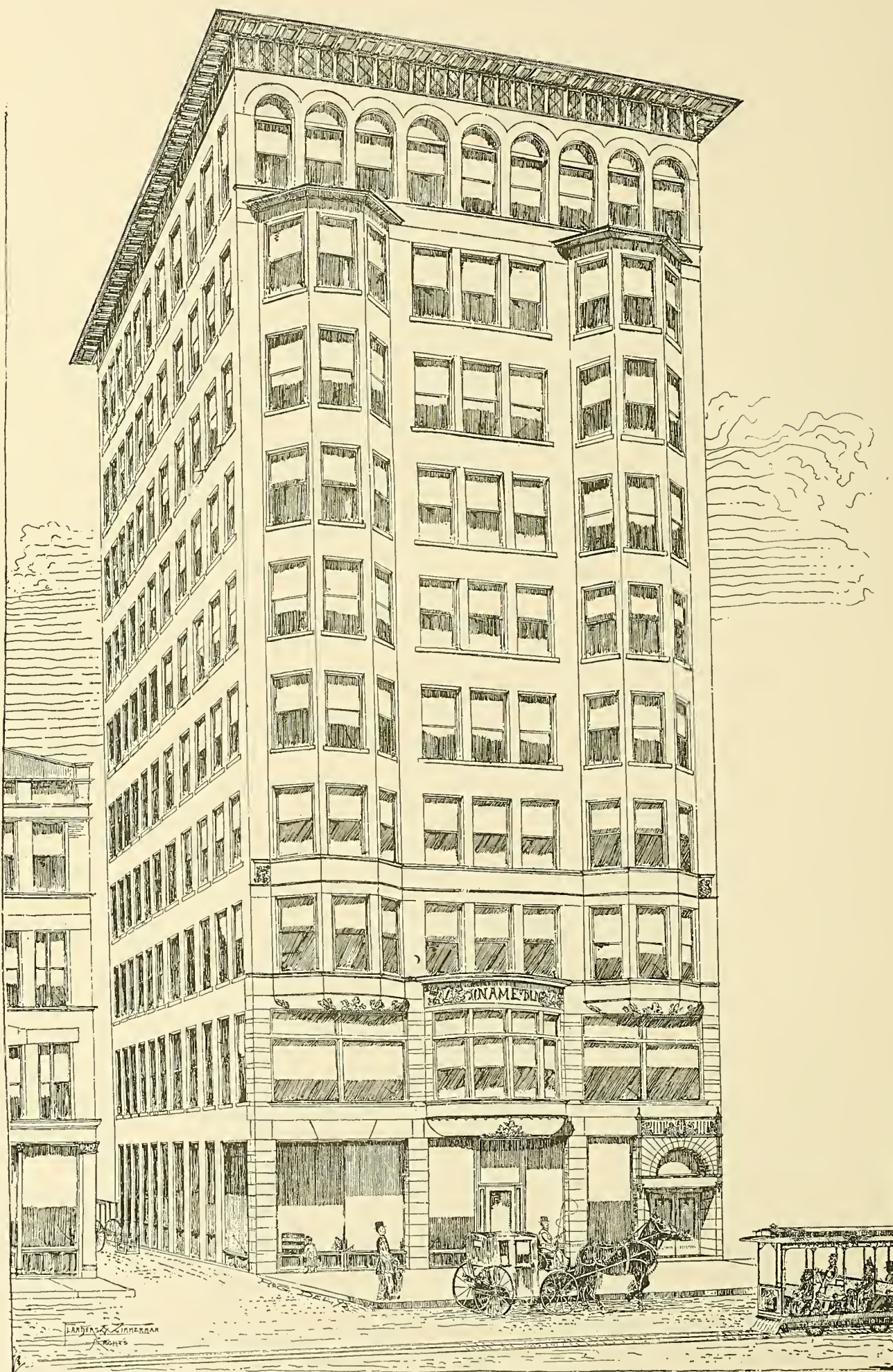
CONNECTED RESIDENCES CORRS. 9TH & HALL STS. ST. JOSEPH MO. 1892
GEO. M. SIEMENS ARCHITECT.





RESIDENCE FOR FRANK STURGES, ELMHURST, ILLINOIS.

F. R. SCHOCK, ARCHITECT, CHICAGO.



STORE BUILDING FOR M. R. KULTCHAR, CHICAGO.

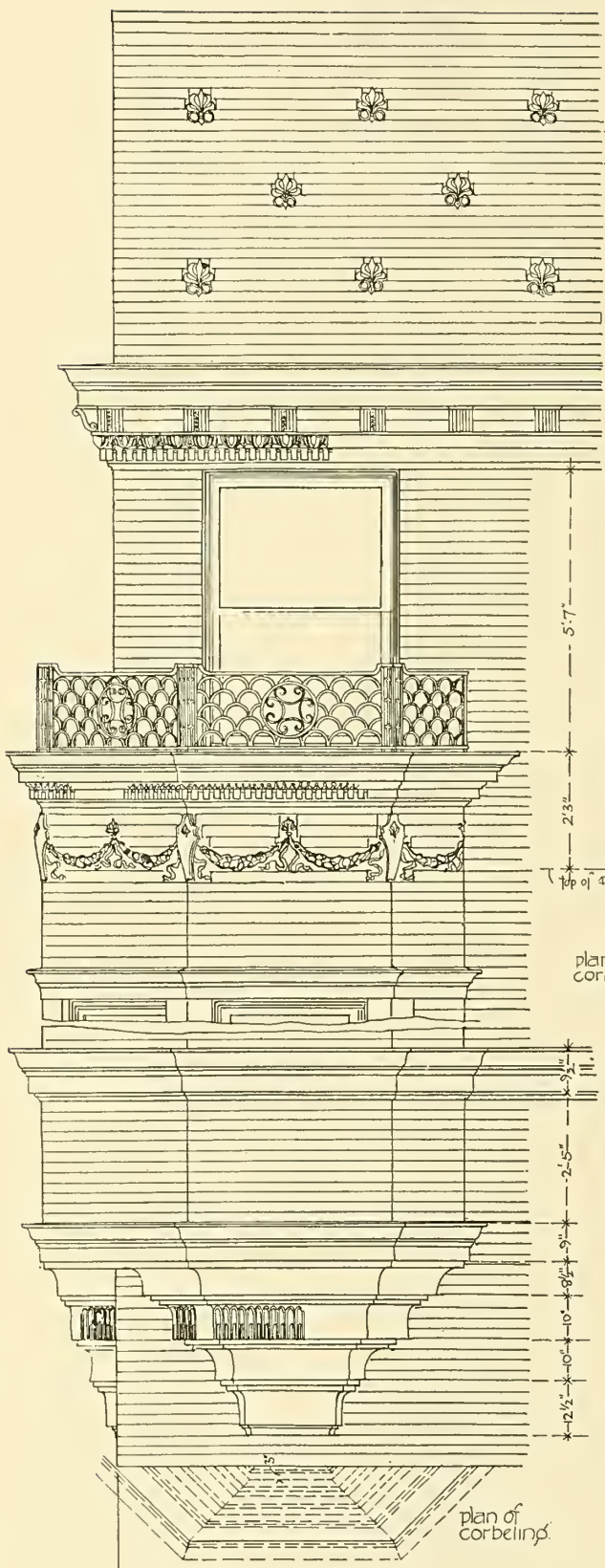
FLANDERS & ZIMMERMAN, ARCHITECTS.



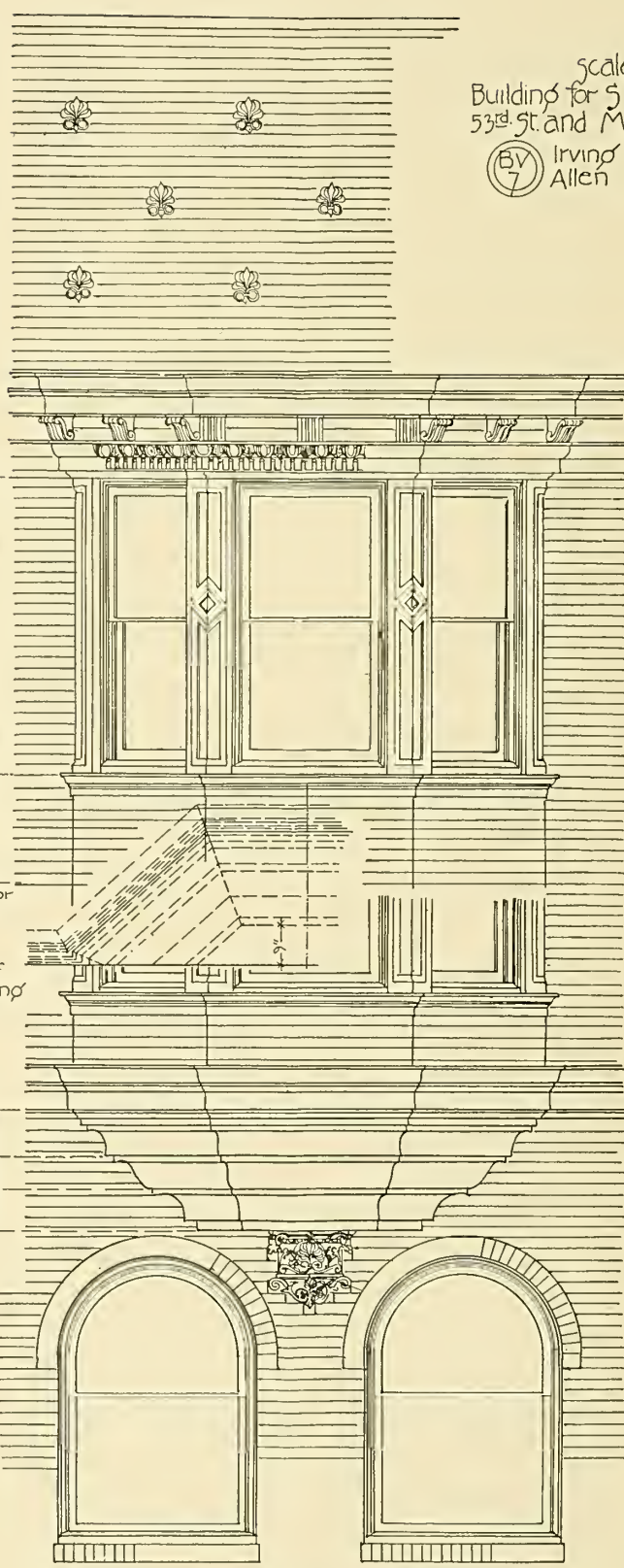


HOUSE OF DR. FRANKLIN MARTIN, CHICAGO.
H. B. WHELOCK, ARCHITECT.



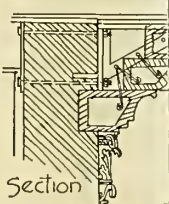


Elevation of corner bay.



General type of bay.

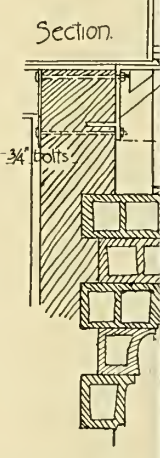
scale details of
Building for S F Fogg Esq
53rd St. and Madison Av.
(BY) Irving K Pond } Arch'ts.
Allen B Pond }



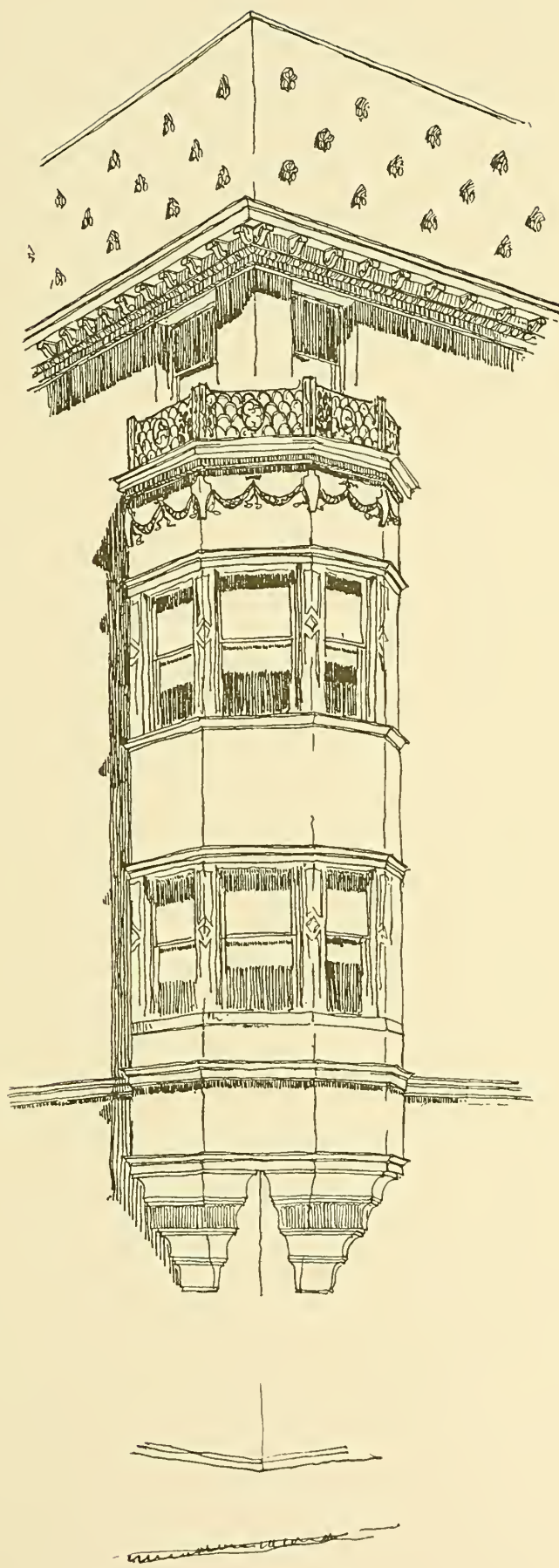
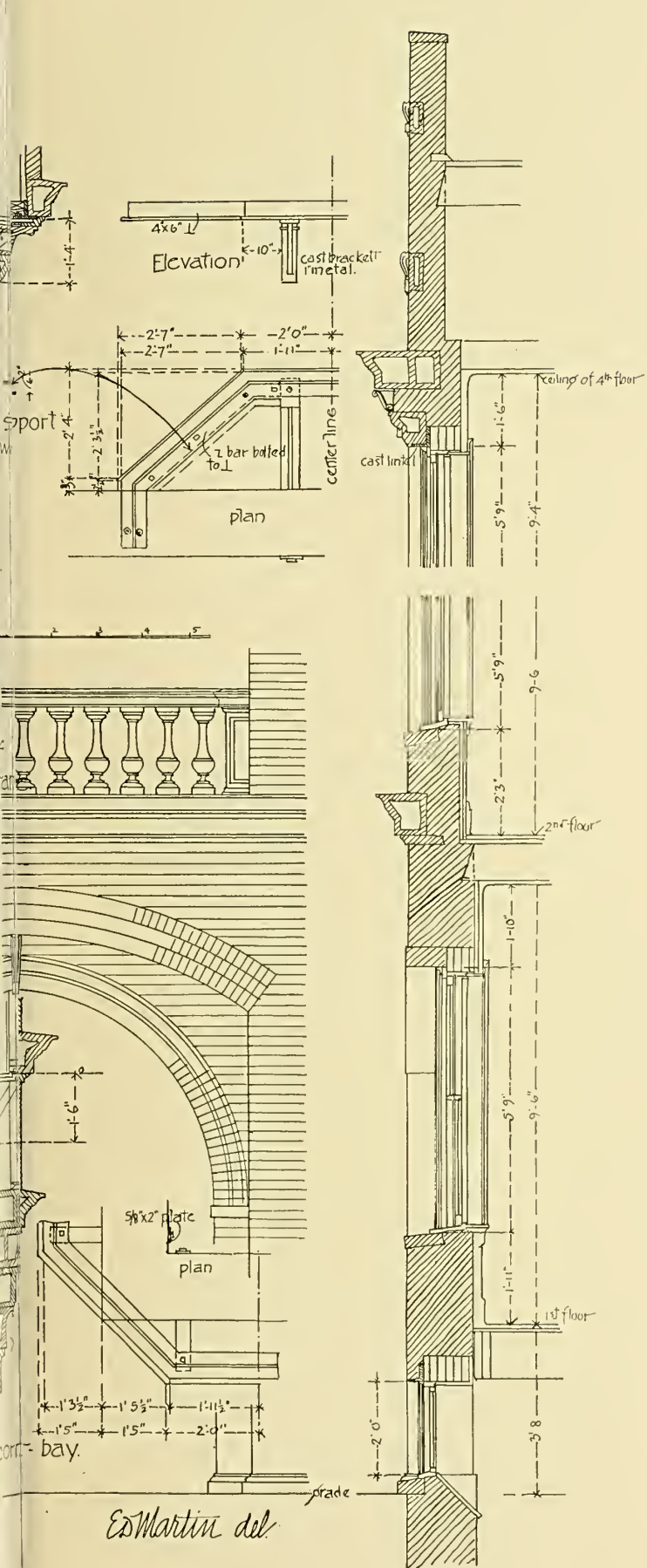
Section
Detail of iron
of bay window

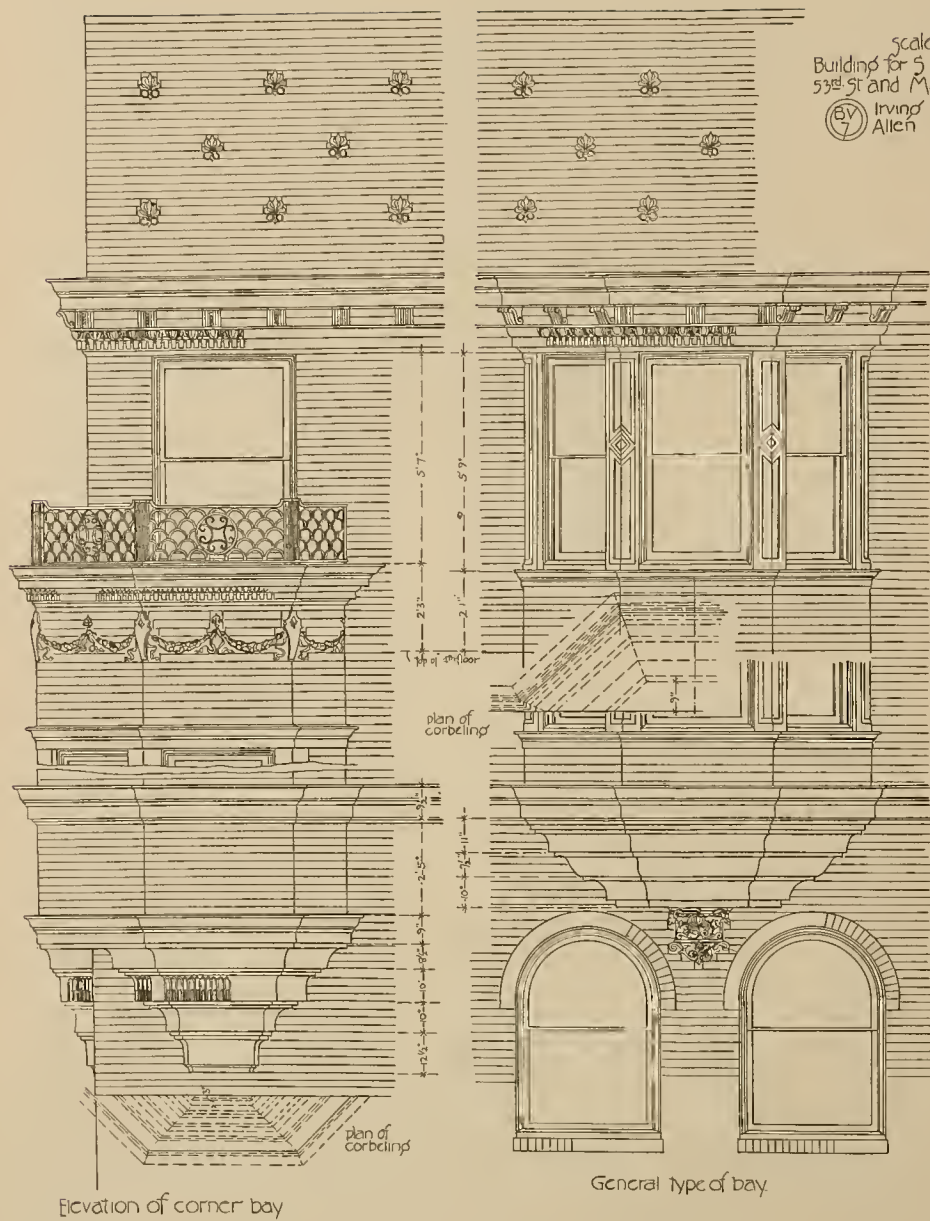
Scale

Elevation of
wagon entrance

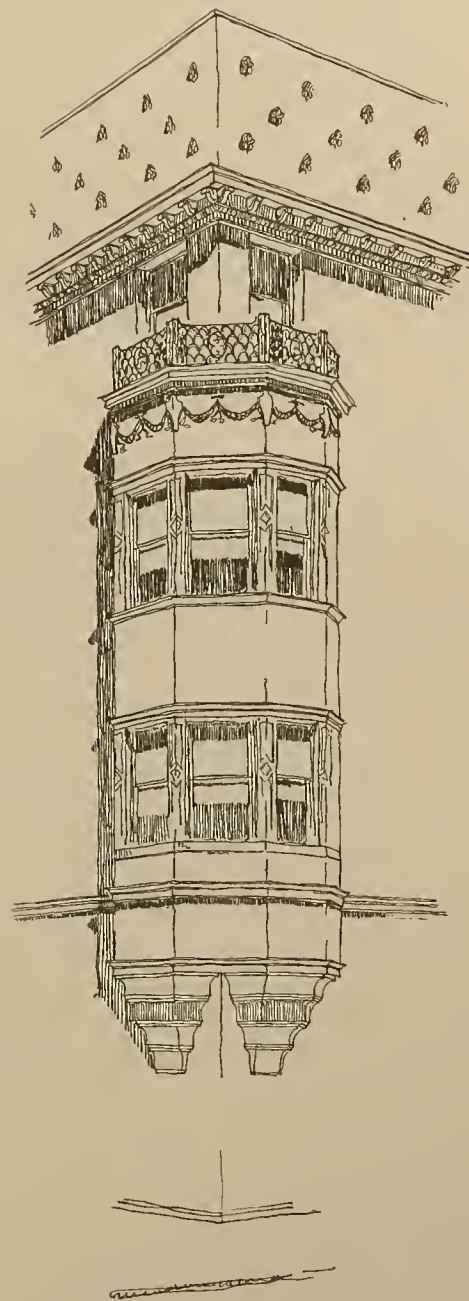
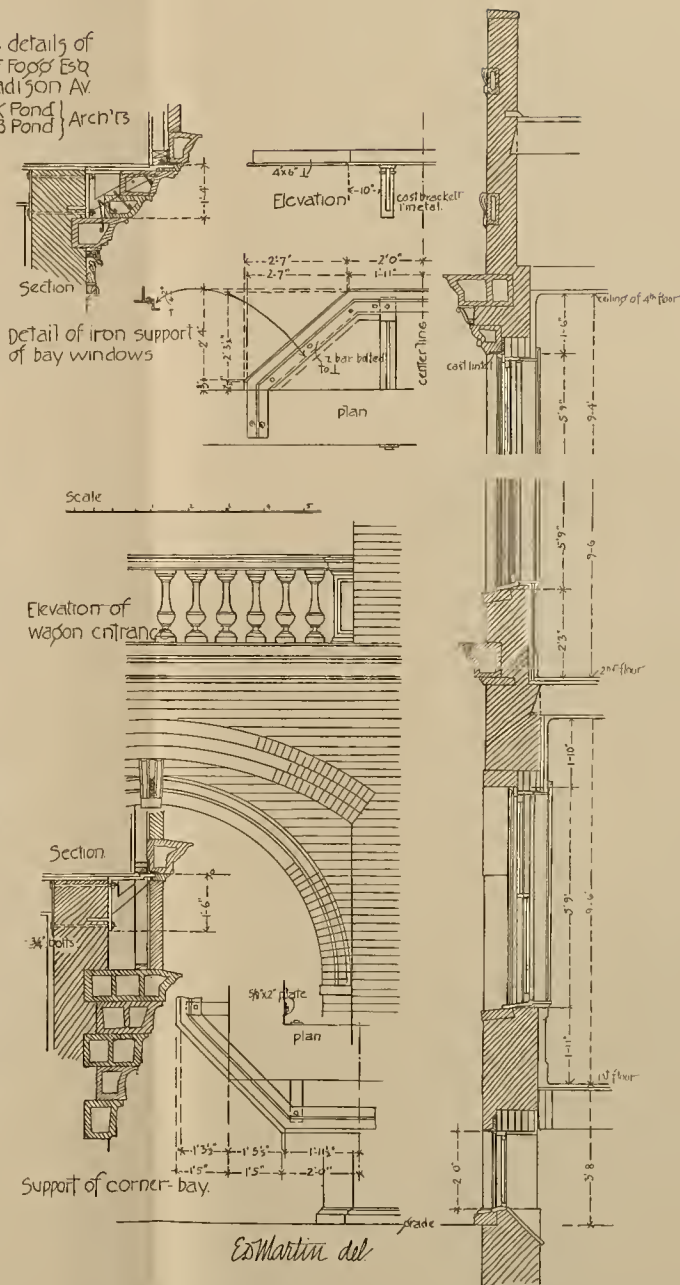


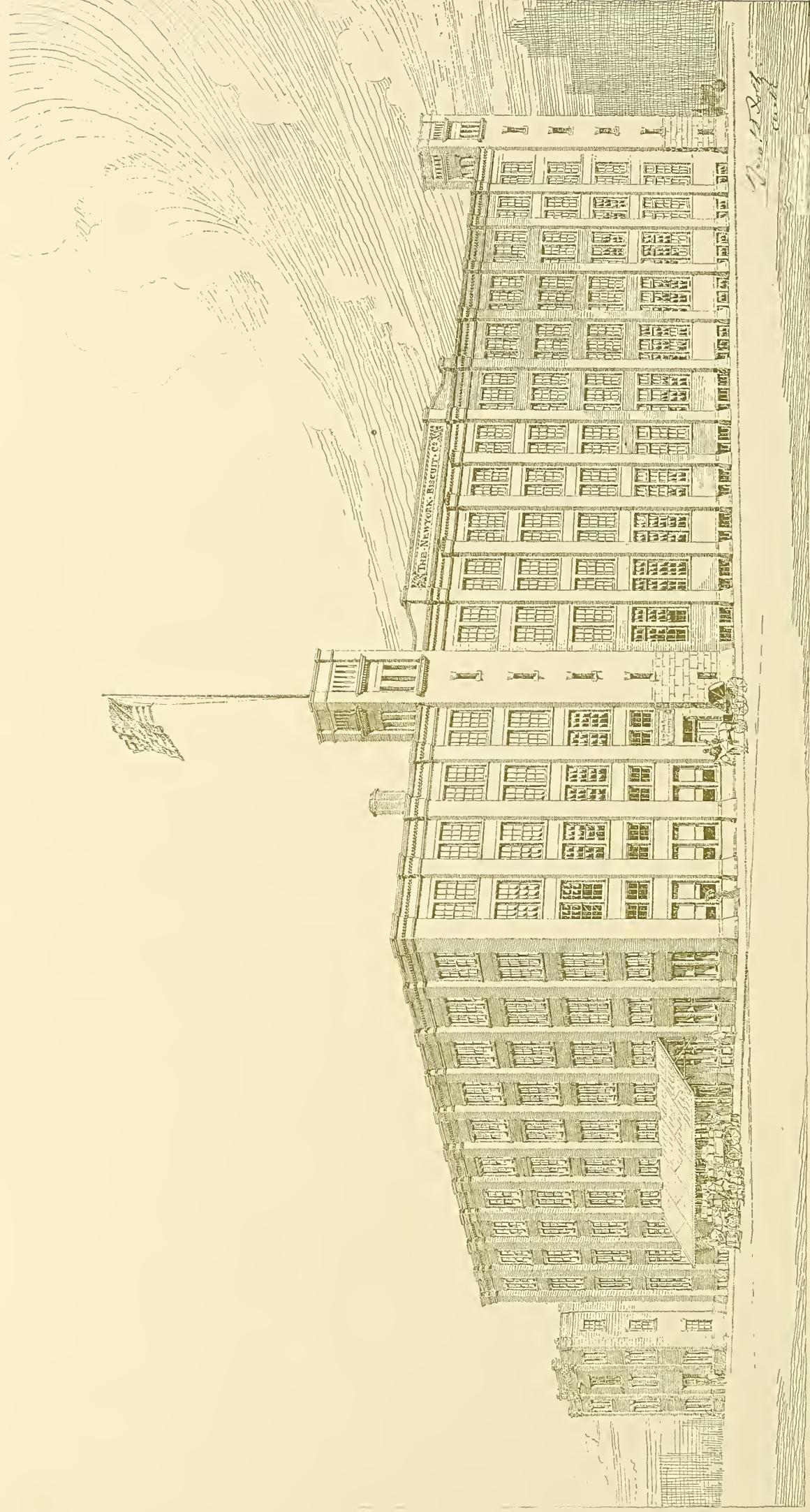
Support of corner bay





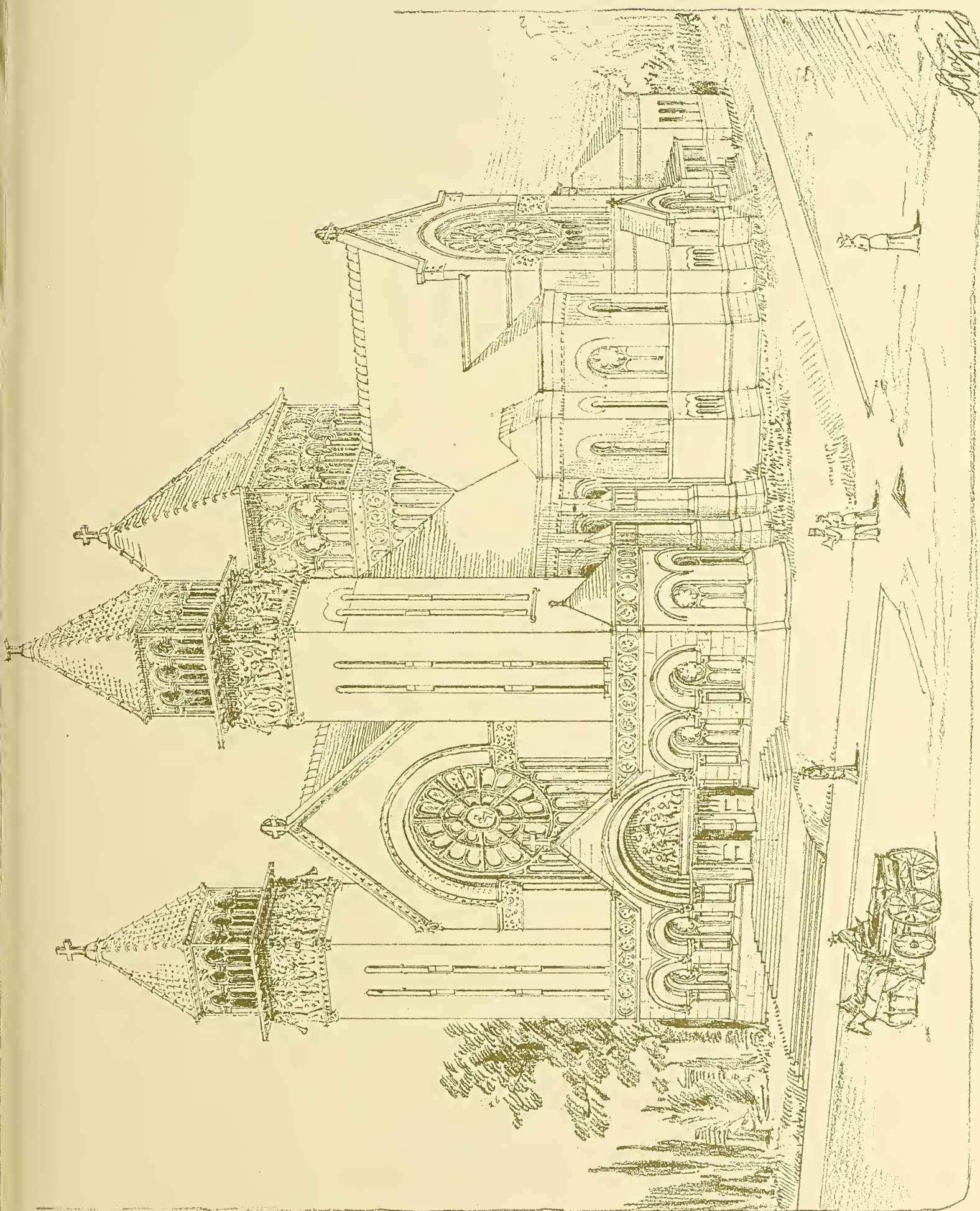
scale details of
Building for S F Foggs Esq
53rd St and Madison Av
(By Irving K Pond } Arch'ts
Allen B Pond }





MANUFACTURING BUILDING FOR THE NEW YORK BISCUIT COMPANY, CHICAGO.

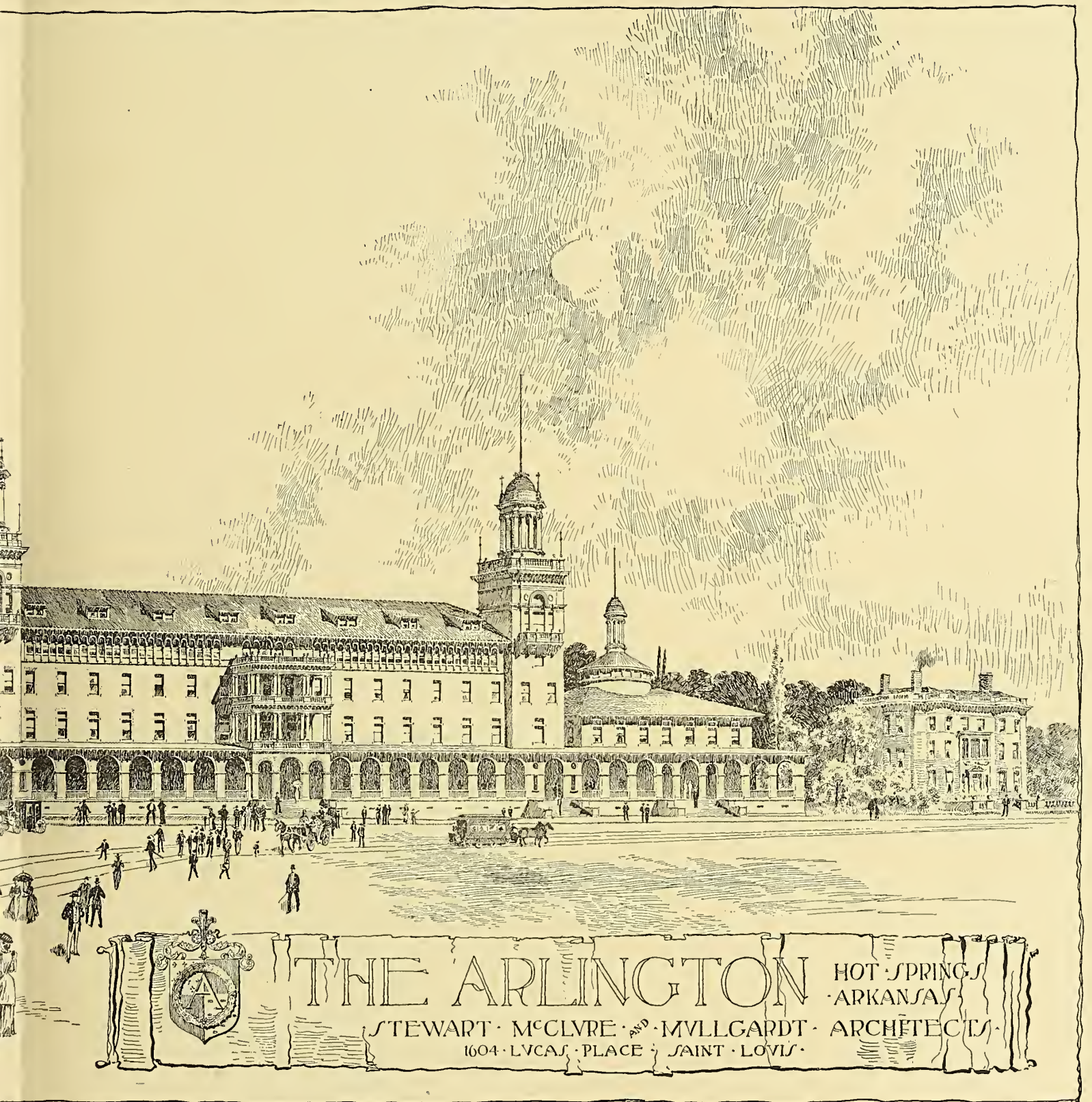
TREAT & FOLTZ, ARCHITECTS.



CHURCH OF ST. VINCENT DE PAUL, CHICAGO.

JAMES J. EGAN, ARCHITECT.



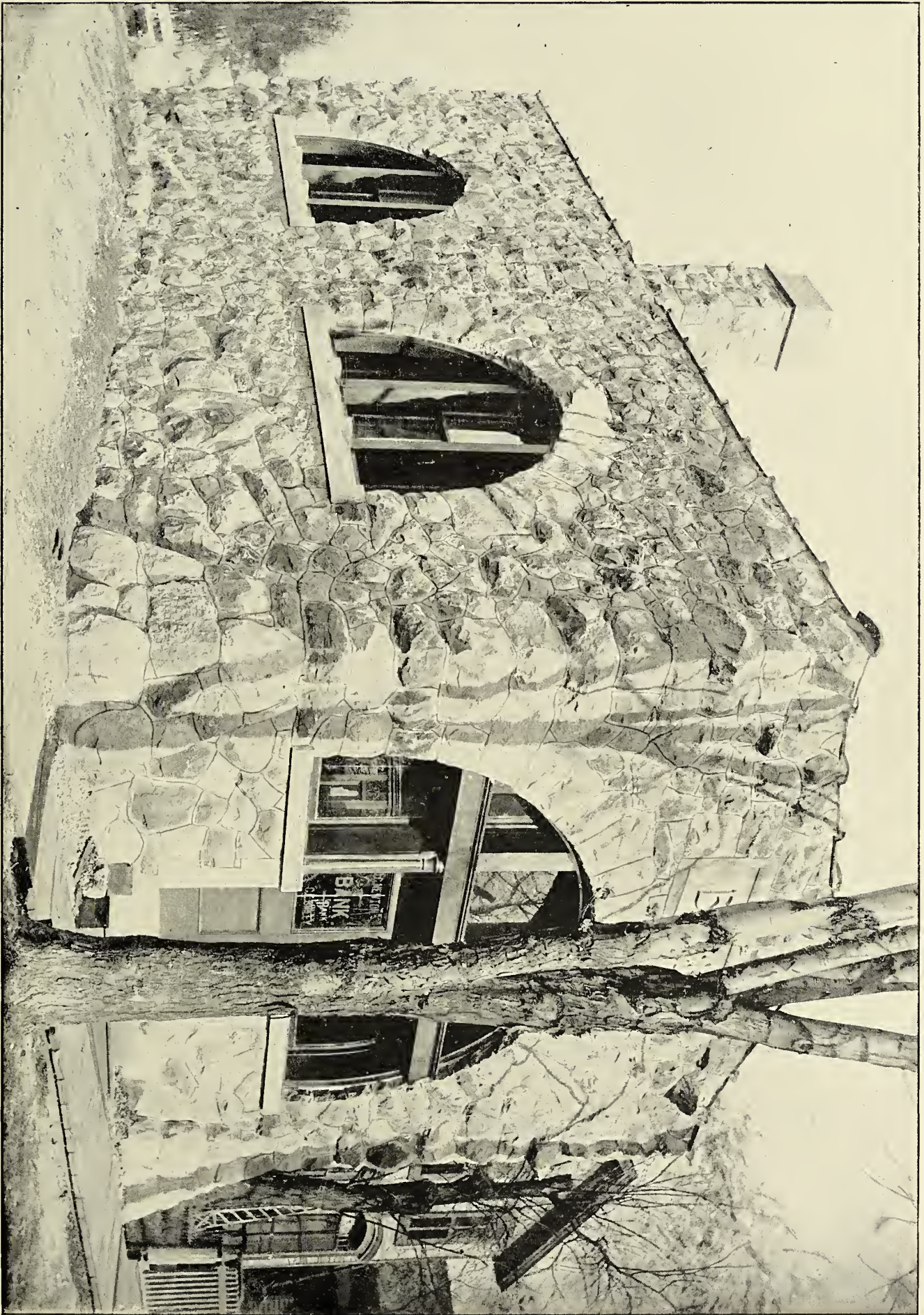






BATAVIAN BANK BUILDING, LA CROSSE, WISCONSIN.

S. S. BEMAN, ARCHITECT, CHICAGO.



BANK BUILDING AT TURNERS JUNCTION, ILLINOIS.
S. S. BEMAN, ARCHITECT, CHICAGO.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XX.

NOVEMBER, 1892.

No. 4



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IN THE WEST.

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W. M. Poindexter, Washington, D. C.	George B. Ferry, Milwaukee, Wis.
C. J. Clark, Louisville, Ky.	George C. Mason, Jr., Philadelphia.
Levi T. Scofield, Cleveland, Ohio.	E. F. Fassett, Portland, Me.
M. J. Dimmock, Richmond, Va.	A. W. Longfellow, Boston, Mass.

STANDING COMMITTEES FOR 1893:

Committee on Foreign Correspondence.—Richard M. Hunt, chairman, New York, N. Y.; William Le Baron Jenney, Chicago, Ill.; Dankmar Adler, Chicago, Ill.; C. F. McKim, New York, N. Y.; Henry Van Brunt, Kansas City, Mo.

Committee on Education.—Professor Russell Sturges, chairman, New York, N. Y.; Professor William R. Ware, New York, N. Y.; Professor N. Clifford Ricker, Champaign, Ill.; T. M. Clark, Boston, Mass.; Professor C. Francis Osborne, Ithaca, N. Y.

Committee on Uniform Contract.—Samuel A. Treat, chairman, Chicago, Ill.; D. Adler, Chicago, Ill.; Alfred Stone, Providence, R. I.

Committee upon Conservation of Public Buildings.—Richard Upjohn, chairman, New York, N. Y.; Presidents of Chapters.

Committee on Competition Code.—Charles E. Illsley, chairman, St. Louis, Mo. Place of next Convention, Chicago, August, 1893.

**Twenty-Sixth
Annual
Convention
A. I. A.**

The twenty-sixth annual convention of the American Institute of Architects, which was held in Chicago, on October 20, 21 and 22, was not so remarkable for the amount of business transacted as it was for the number of distinguished architects who attended its sessions. It having been decided by the board of directors at its mid-year meeting that the convention should be held at Chicago about the time of the dedicatory exercises of the Columbian Exposition, it was deemed advisable by the Executive Committee to hold the sessions upon days preceding these exercises, so that all business might be finished and those who cared to might remain in the city and enjoy the dedicatory and view the buildings at leisure. This plan it was found necessary to change. In fact it was almost impossible to definitely fix upon any programme until almost the last moment. Finally, however, the secretary succeeded in outlining a programme that would at once meet all requirements for a convention, and to allow every member to attend the festivities attending the dedication. These arrangements were most complete and in the end satisfactory to every visitor, especially as many were accompanied by ladies. The first session was held in the recital hall of the Auditorium, the second at the Exposition grounds, where Director of Works Burnham had caused a portion of the Horticultural building to be partitioned off for a convention hall. This, the floral chief of the Exposition, Mr. Thorpe, decorated in a most artistic manner with rare palms and flowers from the adjacent greenhouses. It is probable that this was the first time in this country that the elkhorn paracite or the fern palm of Australia ever graced the assembly hall of a deliberative body. At a time when so many processions and the attendant crowds were liable to cause strangers much trouble in reaching their hotels it seemed most necessary that a system of lunches should be established, and for the first day in the city, and the second and third days in the Horticultural building, lunches were served all day. In the convention the first session was devoted to listening to the president's address and to the reception of reports. These, especially the president's address and the report of the board of directors, were especially strong. The president had collected considerable data from local Chapters regarding their form of organization and work showing their influence in their respective localities, especially in the framing of building laws. The remarks of the president regarding the inadvisability of the structural use of cast iron were pertinent and in accord with the best building practice, and those referring to the rejected license bill in the state of New York and the favorable reception of the bill before Congress regarding the reorganization of the government architectural system were forceful, and called for the earnest individual work of each member in their support. The report of the board of directors is interesting reading. It recounts the work of the year. The recommendations embodying the wishes of a large number of members regarding the relative status of local Chapters and the general revision of the constitution and by-laws were acted upon by the appointment of special committees, who will report at the meeting of the board, which will be held at New York

city about January 5 next. This meeting, which will occupy two days, will probably be as important in its results as any convention of the Institute, especially as much of the work usually done in convention is left to the incoming board of directors. That the judgment of the executive committee was not at fault in deciding that the World's Fair buildings would be deemed by the visiting architects to be more important than the proceedings of a convention was evidenced by the large attendance and general comment upon the admirable management of everything that pertained to the occasion. The expressions in the convention hall and in private were in general praise of the Director of Works, who had so arranged that the architects of the country could see the buildings under such auspicious circumstances.

The World's Congress of Architects at Chicago. The proceedings of the late convention of the American Institute of Architects will show the great interest taken by the members of the Institute in the gathering of the architects of the world at the congress next year. The invitations that were sent out in August to the societies and individual members are meeting with a generous response. Names of prominent architects are being sent to the Committee of the World's Congress Auxiliary on congress of architects at Chicago to be enrolled as an advisory committee, and the suggestion of themes for discussion indicates that there will be a large list of important topics for the committee to select from. Societies who have not yet received the proper information should immediately address the committee. The Committee on Foreign Correspondence of the American Institute of Architects is closely identified with the work of the auxiliary committee, and through the direction of its chairman, Mr. Richard M. Hunt, of New York, will give effective aid in the organization of the congress.

Complaints by Unsuccessful Bidders. When an important building is to be contracted for, and the competition among bidders has been at all close, charges of favoritism and other discrimination are so common among the disappointed parties as to be considered a matter of course. Sometimes there may be a foundation for such accusations, but their frequency so robs them of force that an investigation seldom results. It would, therefore, be to the interest of all if contractors would adopt a uniform and complete system in their methods of bidding, such as would prevent ambiguities, informalities, and other defects in their own papers, and thereby so reduce the chances for mistake that an irregularity could be exposed if dishonest.

Competition for a County Courthouse. St. Clair county, Illinois, wants a \$30,000 courthouse, and being benevolently impartial, announces a competition for its plans open to all the world. No architect will be paid for his services except the successful party, who "shall make complete plans and specifications, for which the county of St. Clair will pay the sum of \$200." Geographically, St. Clair county is on the border of a district which for many years was popularly known as "Egypt." Hence THE INLAND ARCHITECT will submit a bit of advice on the same terms which are offered to architects for their sketches, i. e., without expecting any pay. If the county can fix a price for architects' services regardless of their views and charges, why not apply the same principle all

around? Winter will soon be here and coal will be needed. Why not have a competition among the coal companies for the honor and emolument of heating St. Clair county's courthouse—each company to furnish a month's supply gratis and the successful competitor to be awarded the contract at \$1 a ton for the best Pennsylvania anthracite, delivered? Of course the companies would accept that price if the county determined to pay no more. Printing and stationery might be invited on the same plan, and even the services of county commissioners, judges, attorneys, clerks, etc. Advertise for a dozen men to manage the county finances and other business for a three-year term, each applicant to give one month's service gratis and the successful parties to be appointed at a compensation of 25 cents a day and board themselves. There can be no doubt that St. Clair county could fill its offices readily in this way and cut off a large slice from its salary account, while the public weal would be as wisely conserved as by a court which is willing to spend \$30,000 in trying to build a courthouse from a \$200 set of plans. As a practical example of the effect of this policy, we would respectfully refer the authorities to the history of the courthouse of their neighbors in Macoupin county.

Burning of the Chicago Athletic Club Building. The burning of the new building for the Chicago Athletic Club, the largest in the country, is a disaster that has rarely overtaken a structure of this magnitude and importance. The building, ten stories in height with fifty feet frontage, Italian Gothic in design, is one of the most attractive fronts in the city. It is fireproofed, and the plastering was finished, and the carpentry finishing was in progress. The hardwood lumber for the floors and finishing, scaffolding, etc., was distributed through the building, some eighty thousand feet of lumber being deposited in one pile. It has not been ascertained how the fire started, but the absence of sufficient watchmen gave it a chance to spread throughout the building before the alarm was given. The immense mass of lumber, shavings, varnish and loose material generally made a fire that melted the glass in some of the windows, and even the bricks were fused in places. While architects generally will sympathize with Mr. Henry Ives Cobb, the architect, they will view the building with interest because of the perfect demonstration it presents of the effectiveness of fireproofing with hollow tile. Although the stone in the upper six stories is so badly damaged as to necessitate its rebuilding, and the entire plastering is destroyed, the fireproofing so far protected the structure that not a beam or column will have to be replaced. It is notable that the only places where the fireproofing on columns came off is where wooden blocks had been inserted to nail finish to. These burned out and destroyed some of the tile protection. This is chargeable to a desire to economize space for ornamental purposes generally, and not to the system of fireproofing, which even withstood the immense heat where its manipulation had been governed by the desire for symmetry rather than for a perfect fire protection. As a test of fireproofing this building will therefore stand as an example of the wisdom of employing fireproof construction in all important buildings, for here, where everything of an ornamental nature is thoroughly consumed and will cost \$100,000 to replace, \$200 will repair all damage to the construction. As soon as the proper data can be collected a detailed description of this most remarkable fire will be given to our readers.

DEDICATION OF THE BUILDINGS OF THE WORLD'S COLUMBIAN EXPOSITION.

BY ROBERT CRAIK M'LEAN.



PERHAPS the most important event that has or will occur in the architectural history of this nineteenth century was the dedication of the buildings prepared for the installation of exhibits for the World's Columbian Exposition at Chicago, on October 19, 20 and 21, 1892. The weather was beautiful with the hazy sunlight and warmth of color and temperature peculiar to this region in the month of October.

The main buildings were approximately complete.

There was gathered from all parts of the United States

the high dignitaries of the government, the governors of states, the representatives of foreign nations and the public officers from every city in the land which of all lands it has been given to crown the century with an exhibit of the development of resource and industry that has distinguished this century in the world's history. For the first time in the history of a great enterprise the artists whose creative and executive genius made it possible there received that just recognition due to the high character of their work and in distinctive manner and measure never before accorded in any country. One day was given to civic processions through the streets of Chicago, the enumeration of the dignitaries, officers and societies taking part occupying an entire page in a daily paper; one day to the great dedicatory services at the Fair grounds, where in the mammoth Manufactures and Liberal Arts building one hundred and fifty thousand people gathered in honor of the occasion.

The great building with its forty-four acres of floor space was fittingly draped for the occasion. The speakers' stand in the center upon the east side was fronted by tables with seven hundred and seventy-eight seats for newspaper men, while behind were seated the thousands of distinguished guests especially invited to grace the occasion. At the south end in rows of seats upon a sharp incline were seated a chorus of six thousand with one thousand school children in holiday attire, the effect of which when the sun shone upon them was that of a field of flowers and beautiful beyond description.

After two hours, in which speeches were made and anthems sung, the dedicatory ode, written by Harriet Stone Monroe, of Chicago, was read by Mrs. Sarah C. LeMoyne, parts being sung by the great chorus. It is a noble poem, and fully worthy of the great occasion and the deeds of the great discoverer and the epoch which it commemorates. One stanza should be quoted here, as it is a tribute to him whose loss to the profession and the world at the beginning of the great enterprise marks the one sad passage in the history of this most glorious architectural achievement. Miss Monroe thus apostrophizes Mr. Root, who was her relative:

"Theu, surging through the vastness, rise once more
The aureoled heirs of light, who onward bore
Through darksome times and trackless realms of ruth
The flag of beauty and the torch of truth.
They tore the mask from the foul face of wrong;
Even to God's mysteries they dared aspire;
High in the choir they lit yon altar-fire,
And filled these aisles with color and with song;
The ever-young, the unfallen, wreathing for time
Fresh garlands of the seeming-vanished years;
Faces long luminous, remote, sublime,
And shining brows still dewy with our tears.
Back with the old glad smile comes one we knew—
We bade him rear our house of joy today,
But Beauty opened wide her starry way,
And he passed on. Bright champions of the true,
Soldiers of peace, seers, singers ever blest—
From the wide ether of a loftier quest
Their winged souls through our rites to glorify—
The wise, who, having known, can never die."

From where Miss Monroe received that deep sympathy which runs through her great production for not only architectural forms

but the forms employed in the great buildings can best be conjectured, but it is certain that the poem is classic and still modern in its adaptation. In its poetic strength, while seemingly lacking in a certain quality of human sympathy, it is in parts grand as Homer. It might have been written upon a great mountain, with the earth far below, and the vastness and eternal silences round about.

Following the reading of the ode and the singing of the final stanza, the Director-General introduced D. H. Burnham, Director of Works, who addressed the architects, artists, engineers and others whose genius had molded and carried through the great work.

Special arrangements had been made for the members of the American Institute of Architects, and boxes were assigned them in the gallery opposite the speakers' stand, and while even the reporters most distant from the speaker could not hear his words, the spectacular effect was such as to absorb their attention, though even the sound of the speaker's voice was lost in the immense space above. Mr. Burnham spoke as follows:

In August, 1890, the World's Columbian Exposition was to decide upon a site for this great Exposition. Without hesitation they promptly invited the most eminent of American landscape architects to join them and give advice. The suggestions of these men were approved and adopted. In December it became necessary to select the architects of the buildings. Again the corporation intrusted the work of choosing an expert, and since that time no single important step of the World's Columbian Exposition has been taken without the advice of an expert man. When before has any community so intrusted its interests to its strongest sons? And what are the results? They lie around you. When this day shall stand in the long perspective of the past and your children read the story, it will be called an epoch—one of those rare moments which can only with intervals of centuries come. I congratulate the city upon the devotion and generosity of her sons, which have made this day possible. I congratulate the company upon the success it has attained by its wise course in suffering its expert advisers to lead it on and in supporting them so nobly with its millions and its perfect faith. I congratulate the whole country in the possession of such a populace, whose spirit has risen to such an occasion. And I congratulate the world upon the result.

My countrymen, you have freed the arm of the allied arts which until now has been bound since Columbus day, four hundred years ago. You have bidden architecture, sculpture, painting and music be free, and, as has ever been the case when after many centuries a community shakes off the sordid chain of its spirit, the allied arts have repaid your devotion and have produced this result. I have the honor to present to you the master artists of the Exposition.

In response, H. N. Higinbotham, president of the Board of Directors, said:

MR. BURNHAM AND GENTLEMEN: It becomes my agreeable duty, on behalf of the Board of Directors of the World's Columbian Exposition, to receive from you these buildings, which represent your thought, skill and labor as master artists of construction. It is difficult to command language fully adequate to express our satisfaction with your achievements. We have observed with admiration the rapid development of your plans until there stand before us today structures that represent the ripest wisdom of the ages.

Never before have men brought to their task greater knowledge, higher aims or more resolute purpose. Never before have such magnificent fruits been the result of thought and toil. The earth and all it contains have been subservient to your will. You have pursued your work loyally, heroically and with an unselfish devotion that commands the applause of the world. Your country and the nations of the earth will join us in congratulating you upon the splendid issue of your plans and undertakings.

We accept these buildings from you, exulting in the belief that these beautiful structures furnish proof to the world that, with all our material growth and prosperity since the Columbian discovery of America, we have not neglected those civilizing arts which minister to a people's refinements and become the chief glory of a nation.

"Peace hath her victories,
No less renowned than war."

In this Exposition, one of the adorning victories of our age of peace, you take conspicuous part, and the work accomplished reflects, and will continue to reflect, honor alike upon yourselves and upon your country.

In recognition of your faithful and efficient services, and in order to commemorate more substantially than by mere words the successful termination of your great work as master artists of construction, the Board of Directors have issued this medal, which I have the honor to present to you. A simple token it is, which finds its real and abiding value not in its intrinsic worth, but rather in the high merit which receives and the grateful appreciation which bestows it.

The bronze medals, designed by Vedder, which were to be presented were brought forward upon a velvet cushion and placed in the hands of those for whom they had been struck.

TO
DANKMAR ADLER,
ONE OF THE DESIGNERS
OF THE WORLD'S
COLUMBIAN EXPOSITION,
ON THE FOUR HUNDREDTH
ANNIVERSARY
OF THE LANDING OF
COLUMBUS,
OCTOBER 21,
1892.

The face of the medal forms the initial illustration, the reverse side being engraved as above with the name of the recipient.

Those composing the board of architects, are as follows :

Manufactures and Liberal Arts — George B. Post.

Mines and Mining — S. S. Beman.

Agriculture — McKim, Meade & White.

Transportation — Adler & Sullivan.

Fine Arts — C. B. Atwood.

Fisheries — Henry Ives Cobb.

Horticulture — W. L. B. Jenney.

Electricity — Van Brunt & Howe.

Machinery — Peabody & Stearns.

Administration — Richard M. Hunt.

Woman's — Sophia G. Hayden.

Choral building — Francis M. Whitehouse.

The complete list of those receiving medals is as follows :

Charles F. McKim, William R. Mead, John G. Stearns, Richard Morris Hunt, Henry Van Brunt, Louis Sullivan, W. L. B. Jenney, Sophia G. Hayden, Francis D. Millet, W. J. Edbrooke, Frederick Law Olmsted, William Holabird, Carl Bitter, Daniel C. French, H. T. Schladermundt, Carl Rohl-Smith, Lorado Taft, Miss Alice Rideout, Edward Kemeys, Henry A. McNeil, Miss Mary Cassatt, Gari Melchers, Robert Reid, E. H. Blashfield, Edward C. Potter, Mrs. Frederick MacMonnies, Walter Shirlaw, E. E. Simmons, Elmer E. Garnsey, George L. Healy, Maitland Armstrong, M. A. Waagen, Johannes Gelert, Alexandre Sandier, Edward C. Shankland, Rudolph Ulrich, John W. Alvord, Theodore Thomas, W. L. Tomlins, Stanford White, Robert S. Peabody, George B. Post, S. S. Beman, Frank M. Howe, Dankmar Adler, Francis M. Whitehouse, Henry Ives Cobb, Charles B. Atwood, Daniel H. Burnham, F. W. Grogan, Martin Roche, Philip Martiny, George W. Maynard, Theodore Baur, John J. Boyle, Miss Enid Yandell, Olin L. Warner, James A. Blankenship, Frederick MacMonnies, Walter McEwen, J. Alden Weir, Charles Reinhart, A. Phimister Proctor, John Charles Olmsted, Henry Sargent Codman, J. Carroll Beckwith, Kenyon Cox, Richard W. Bock, Louis J. Millet, C. Y. Turner, Robert Kraus, William L. Dodge, Augustus St. Gaudens, Frederick Sargent, William S. MacHarg, Ernest R. Graham, J. K. Paine, G. W. Chadwick, Harriet Stone Monroe.

During the presentation of the medals, the band and orchestra played Mendelssohn's "To the Sons of Art."

The medals so nobly earned, so graciously awarded, were thus presented to the sixteen architects, designers of the eleven main buildings and the sixty-three — engineers, artists and others who had erected and decorated them. The architectural profession cannot afford to forget the services rendered it by that great soul that left us and whose last work was that of using all his influence in procuring that recognition for his profession which was so justly its due and which the public has heretofore been so niggard in according; nor of him who was then his coadjutor and has ever since seen that the profession should for once in the history of a great architectural enterprise receive its proper meed of praise.

The structural completion of these building seven months before the time set for their inauguration is also remarkable in the history of such enterprises. At the Paris exposition only about one-half of the roof trusses of the machinery hall were in place at a time corresponding with this.

The third day was given up to the dedication of those of the state buildings which were finished. The most notable services were those of Ohio and New York, when the greatest sons of these great states spoke of the past and present glories of their commonwealths. Thirty-one states will have buildings more or less pretentious, generally designed by home architects and constructed of home materials, for the headquarters of those who attend the Fair and as offices for their commissioners. The architects were generally appointed by the state commissioners and as a rule the appointments were well considered and the buildings creditable in design, there being but two very notable exceptions to this rule. The most intelligent method of selecting an architect was that pursued by the state of Ohio. There the commissioners placed the matter in the hands of the State Chapter of the American Institute of Architects, who in turn selected a board of five who then selected one of their number to design the building. The result was perfectly satisfactory and most creditable to the commissioners who represented the people.

The states that will be represented by buildings, thirty-one in number, are : Illinois, Texas, Michigan, Nebraska, Kansas, Indiana, Arkansas, Maine, Connecticut, Missouri, California, Massachusetts, Washington, Maryland, Pennsylvania, Delaware, Colorado, Wyoming, Louisiana, Rhode Island, Ohio, Montana, New

York, West Virginia, Minnesota, New Jersey, Kentucky, Wisconsin, Florida, New Hampshire and North Dakota.

Never before in the history of the nation have so many government representatives been congregated. The sickness of Mrs. Harrison prevented the attendance of the President, but the Vice-President and almost every member of the cabinet, the house of representatives, the governors of almost every state, the mayors of the principal cities, all came and saw the completion of this great architectural triumph, the raising of which in the brief space of eighteen months from a morass to a city of palaces, may well excite the wonder and admiration of even this progressive age.

THOUGHTS ON STYLE.*

BY FREDERICK BAUMANN, ARCHITECT, OF CHICAGO.

THE convenient metaphysical doctrine of abstract entities, though still upheld by some authorities, may at this day be regarded as extinct. Beauty, the abstract entity of an age thus happily passed, has descended from its former uncertain regions to the fields of this earth; it has avowedly become a simple property of earthly objects. We no further recognize a beauty "in abstracto." Our age is a practical one.

A Darwinian law has likewise established itself in the domain of beauty to the effect that the present millions of manifold forms have been developed in endless, though interrupted succession, from a few types originally and forever established.

No positive distinction can be made in the uninterrupted and endless line of objects of art. Yet, for the sake of convenience in contemplating the subject, we may readily distinguish between objects of *practical use* and objects of mere *delight*, and accordingly recognize *useful art* as in a measure distinct from *high art*.

The tendency of our age has unquestionably been to particularly foster useful arts and heighten their standard. Both taste and comfort have continually increased their demands. Competition has strongly incited the business genius of mechanics, not only to produce the most useful but simultaneously the most beautiful objects of art, though devoted to even the merest mechanical service.

We are thus led to a recognition of what is called *mechanical beauty*, which simply means that the object, perfect as to its use as it must be, must be beautiful in its form, and this form must alike be dictated by the very use for which the object is destined. An easy chair can not be called handsome if it does not emphatically comply with the use for which it serves.

STYLE OF MECHANICAL ART.

In order to in due measure define this expression we would simply say: This style consists in the agreement of the forms of an object with the practical principles on which its origin — its mechanical existence — is based. All parts must intrinsically belong to the object. Superfluous parts, intended to merely serve for ornamentation, are always questionable adornments, nay, are in many cases destructive of beauty. Any machine, serving mechanical purposes — any engine — is not beautiful, if it contains parts which are not proportioned to the precise service they perform, or parts, though ever so neat or elaborate by themselves, which do not intrinsically belong to such service. Mere adornments so called, which are without actual service, should here always, and without fail, be avoided. They are "against style," because against good sense. Ornaments, expressly treated, are coming in place with objects of less positive service and thence up to the indefinable limit of high art.

It is the pride of every American that upon this field of mechanical beauty his country unquestionably occupies the first place in the world. In this sober and earnest strife for usefulness, and with it for the simplest and most serviceable forms of the objects with all their parts, we Americans have vanquished all nations. We began early aiming at simplicity, because it means a comparative saving of labor, and in the earnest, never-ending competitive strife between manufacturers for supremacy, mechanical beauty, in the sense above given, has been gradually evolved and continues on its course.

It can, however, not be politic to leisurely put absolute surety on an understood continuance of this glory. Science has in late years so emphatically permeated all mechanical arts and processes, so that now-a-days no progress, or scarcely any at least, can be made without the assistance of science. Accordingly many schools for the education of mechanics have recently been established. But it should be kept in mind that in Central Europe such schools have been in existence for more than fifty years, and that during the past twenty years a more practical sense has gradually come over the people. It should be duly regarded that the most decisive and most truly practical improvement in milling has come, to our wheat and flour country, from Hungary; that a novel process of rolling steel directly into tubular form has been established in Germany, a process which seems to be destined to supplant the present modes of making tubes and pipes; that electric science and practice are preëminently established at the capital of Germany. Let us hope that the preëminent mechanical adaptability, prevailing with mechanics in our country, and their wonted eagerness to acquaint themselves with the sciences which underlie

* Paper read before the Twenty-sixth Annual Convention of the American Institute of Architects, at Chicago, October 20, 1892.

their callings, will not allow this beginning of foreign preëminence to ripen to their disadvantage.

THE ART OF BUILDING.

Little as this art, to the superficial observer, would appear to differ from the arts above considered, it should nevertheless be viewed under a somewhat different light. While the mechanic is entirely free to invent in order to consistently and emphatically adapt the form to the use, the architect has to deal with a number—a system—of inherited more or less emblematic forms which underlie his art. They are of a prehistoric origin and their true history is as yet unexplained.

All buildings are, without a shadow of a doubt, erected to serve some positively practical end, so that in this sense the building art would be a mere useful art. It is this the more so the lower the character and class of a building. It would at once seem preposterous to class a mere shop, or a factory-building, a stable, or even a simple cottage as an object of fine art. Yet where is the limit? Is it impossible to make any such building a real object of fine art? It is not under circumstances even comparatively easy to do so where the architect finds a characteristic landscape to place his building upon, and knows the way of treatment?

STYLE IN FINE ART.

Considering the term "style" we find it rather manifold in its meaning.

There is a style of architecture, of painting, of sculpture; and a style in building, in painting and in sculpturing.

There is the style of a work of an architect, painter or sculptor, poet, orator or writer; also the style generally of a certain artist of the classes mentioned. Thus, Raphael, Michael Angelo, Rubens, Rembrandt, and each one of other renowned artists follow their own certain style. Commonly we also speak of a style of dress, of work generally, and of a style of drawing, operating, etc.

A logical definition of the term "style" is but rarely attempted by writers on art. The task is not easy. I am prompted to search and consult authorities.

A Mons. Blanc in his "Grammar of Painting" mentions style as something distinct from and above manner, but seems to shun a definition. Wilhelm Lübke, and even Hermann Grimm, in all their many writings on architecture and art, nowhere even attempt to treat the term by itself so as to give an idea of its meaning, far less of its genesis, as though this were commonly understood. A. Kugler, the father of art-history, does not attempt such a definition. It is useless to search the works of Mr. Ferguson, who in his haughty manner of writing would seem to consider it below his dignity to attempt any, far less a proper definition. And Ruskin, England's celebrated art critic, does he enter upon this subject? His investigations are sufficiently characterized by the fact that he rejects the doctrine of Darwin as blasphemous in character!

It is required that we ascend to some more modern writers.

In the August number of the Berlin *Rundschau*, a learned writer says—to attempt a translation: "In every work of art there operates a kind of unit action, a sort of mysterious duction of lines from the membering of masses down to the minutest ornament; this we call 'style.' It communicates to the person conceiving it a well defined action." We must at once admit that, to be able to do this understandingly, the artist must have his mind highly developed, and this mind must originally be broad, reaching up to the highest sphere of talent, which is called genius.

Ranke, the great master of history, speaks of the requirement of a painting that its subject be saturated with thought and conception. He merely touches therewith the meaning of style from a distance.

Veit Valentin, a German writer on art, asks of a work of art, that it be subjected to a clearly recognized law of its form, and therein he finds its style. He seems, like others, to be afraid of a straightforward definition.

A late anonymous, though highly regarded writer on Rembrandt, holds that "the individual must labor through a mass of rubbish up to the characteristic of a positive style, by which he distinguishes himself from all others. To have an individuality is: to have a soul. To have a settled individuality is: to have style, which, therefore, is a personal characteristic visibly expressed on the exterior"; and he claims that his Rembrandt is the greatest of artists, by showing a more positive personal handwriting in his art than does even Raphael, above whom he ranks as to character of style. The writer further says: "that style is the parity between inner and outer life; it is in vain for the uninitiated to seek it, for he will find it nowhere," and in this sense he proceeds to a definition of genius. Lastly he refers to the philosophers of a former century and mentions Buffon's well-known phrase, "the style is the man." The philosopher unmistakably says thereby that each individual man has his own particularly characteristic way and manner of coining his thoughts or ideas into words and into forms. The energy of his thinking, and the creative power underlying his works, express the character as well as the profundity of his style. Every writer, performer, artist, from the lowest to the highest, if at all, is gauged by the scientific world as to the depth of his style.

I now will refer to Gottfried Semper, a master of architects of an age but recently passed. We find him also a profound philosopher in the history of the evolution of architecture. He is a pathfinder with his great work: "Der Styl," wherein he lays down a fundamentum for a new science, which is well recognized in Germany and further cultivated by more recent philosophers. Semper is what may in the right sense be called a practical philosopher

who shuns mere theories. In this way he gives us in his standard work the genesis of style in an elaborate way without attempting to give any characteristic definition of the term. This we find in a number of his lectures published by his son. He therein coincides with other philosophers in the opinion that the material is not, as formerly considered, a mere passive mass, but that it is coöperative on the work. He, however, rejects the dry doctrine of the others, that style were expressed by the compliance in a work of art with the inner demands of the material (stuff), because there are higher demands to be likewise filled.

In a lecture entitled, "Original Elements of Architecture and Polychromy," Semper recognizes the evident intent of every true artist that his work have style, and circumscribes it in characteristic, almost untranslatable, German as being: *The prominence of the original theme raised to artistic significance, and that of all inner and outer coefficients which had a modifying effect upon the embodiment of the work.* Accordingly it be the artist's duty to pay attention, first, to the aim and end of the work, the artistic treatment of which be the task proper. Such aim and end might be a material one or it might be an ideal one, though no essential distinction could here be made. Second, to the material on hand for the artist's service. Third, to the process in which the work upon such material were to be treated. Iron, for instance, might be cast, cut or wrought, and each such state of the same be conditional—by principle—to the form of the work.

How little are these plain principles understood in our country. To give a palpable evidence as to this I need but refer to the general treatment of granite as we practice it. Not the slightest attention is paid to the character of the material. We find it treated on an equality with the softest material, even wood. Wooden moldings wrought in what is the hardest of materials! Compare with this the works of the ancient Egyptians, who were but too rigidly conscious of this principle!

In another lecture, entitled "Architectur Style," Semper sneeringly speaks of architects working in coincidence with culture, which is, as they seem to think, of a mixed origin. Accordingly they produce a gentle mixture of all sorts of styles of bygone ages and nations, with the intention to mirror therein the history of culture. Of another class of style-inventors Semper says: "They proceed upon the erroneous idea that the question of style is coincidental with that of construction, and wholly ignore the historic traditions of art-symbolism. The result, of course, is but an addition to the reigning Babylonian confusion as to style." He later on says: "In opposition to these practical solutions there arises a contrary view to the effect that *styles of architecture are never invented*, but are developed from a few original types in accordance with the laws of natural progeniture. Style, he then says, is *the coincidence in a work of art with the history of its coming into reality, with all the preliminary conditions and circumstances that are causal to its origin.* This coincidence, considered from a stylistic standpoint, does not meet us as something absolute, but as a result. Style is the pencil (Griffel), the instrument used by the ancients in writing and drawing, therefore a significant word for your relation between form and the history of its origin."

Accordingly we should abandon our inherited style notions, should discard as erroneous the idea that a style can at all be invented, like a practical machine, by anyone. A characteristic change of style has ever required the coaction of a series of gifted men, who give birth to new cultural ideas, and convey them into new channels of and saturate them with fresh thought. The inauguration of a new style is an act of history occasioned by circumstances of profound character which are termed historic.

The origin of art should be regarded as having a twofold cause. Man from his earliest days has been given to a desire of commemorating impressive events by planting visible and indestructible signs upon the spot of their being. This has led from the merest rude rock to the Pyramids and mausoleums. Man also erected his primitive fireplace, and therefrom have sprung the structures sacred to all nations: the secos of the Egyptians, the pyramidal temple of the Assyrians and Chaldeans, the tabernacle of the Jews and from this the Kaaba of the Mohammedans and the tabernacle of the Christians. These fundamental structures have led to the grandest monuments of worship, temples and churches.

The works of earlier peoples, because of their weakness in cultural ideas, do not deserve to be considered as style productions. The time of these gradually begins with the consolidation of nations. The Egyptians, Babylonians, Persians, Indians, accordingly arrived at a style which, however, interests our time merely because it is the root from which proceeds the perfected style of the Greeks. This creative nation began, like others, with textile and ceramic arts and with many symbols—curious to us—therefrom derived, but they alone among all, studied nature simply and found and traveled onward upon this path to perfection. Their style in its highest period is naturalism and idealism in one. It is natural because wherever they show an object of nature they do this with absolute correctness and truth; it is ideal because they also knew how to imbue the object with lofty characteristics.

Only once again in history we meet this eminent unity between the natural and the ideal: at the age of Renaissance. The age of Phidias is acknowledged to be the highest in art. To become at once convinced of the perfect unity between idealism and naturalism then reigning, it is but required to cast a careful eye on the preserved parts of the sculptures of the Parthenon, and on the miniature marble statue of the master's celebrated Athena Parthenos, which some twenty years ago was found in preserved state under a rubbish pile upon the Acropolis. At first sight there appears to be merely an ordinarily neat woman in a peculiar dress

of state, but the stern, though gentle expression of her whole figure soon convinces you that she is intended to and does express something extraordinary; a goddess of olden days.

Subsequent to the time of Phidias the unit relation between idealism and naturalism begins to be severed. Standstill being against nature, and further progress impossible, there is no alternative left; art must decline, though material art — naturalism — might become more complicated and exhibit a higher mechanical skill. In this sense, if at all, we might place Praxiteles above Phidias. He becomes more plainfaced. His females leave their attire behind. The character of the whole nation has been somewhat loosened and his art bears this expression. But he is the most consummate master of technique, so that his works are at the present day recognized by the marks of his wonderful chisel.

This technical perfection continues more or less dominant during a number of centuries, until lost with the progress of the Christian era. But the true spirit gradually vanishes; the ideal part is overdone. An example of this is the group of Laocoön, once so celebrated in the period of Greek Renaissance. It is to us the outgrowth of idealism exaggerated. As though the martyred priest had been a good Christian he submits to his fate, makes no determined effort to defend himself, nor does he even give any natural vent to his pains. He merely groans, and that with resignation. The heroes of ancient Homer cry lustily when they are hurt, and we trust that every thinking American will subscribe to the opinion boldly expressed that the Laocoön is a work of consummate expertness merely, and is ranked too high, if prominently ranked among the works of high art. But alas! where are we in these days with a judgment of this sort? Where is the sculptor competent to give us equal perfection in form? Is not a majority, perhaps a large one, of our living artists content to give us in any case a mere counterfeit of nature — as he understands it?

During the course of the Christian era the knowledge of both nature and art are gradually lost and all images assume more or less the features of galvanized corpses. Architecture, however, revives in a robe wholly unique; the cathedral is evolved and cultivated to a consummate issue, both in idea and construction.

A renaissance begins with Giotto and his school, and culminates with the trio: Leonardo, Michael Angelo and Raphael. Once more the ideal has now descended to unite with the natural. The topic of art, theretofore religious simply, becomes widened. The culture of the ancients enters the field and is sanctioned by the High Priest of Rome to stand on a par with religious subjects. Ranke says in view of this: "Art now ceases to be an agent, it becomes a power which might be tried upon other topics than the merely religious. It enters the circle of powers which at all move the world, and into a new contact with the same from which it receives fresh impulse. The great events of history act upon it with irresistible force."

Each of the three artist-heroes, of course, has his own characteristic style and manner of treatment, but the palm of mastery is given to Raphael as being, if not the most eminent, yet the most evenly balanced, the happiest of the three as to agreement between ideal and nature. From this trio we descend a narrow step to Titian, Correggio, Paul Veronese and to a score of other great artists, pass the Caracci, until we meet Caravaggio with his naturalism. The soul of high art has expired but an eminent technique remains. A last reaction soon after takes place with Guido Reni and Domenichino, but with them terminates the glory of the great period.

The impulse simultaneously received by architecture was of commensurate influence. The style of ancient Rome was exhumed and cultivated to a higher standard. The great artist-trio excel in architecture also. Raphael is called to conduct the construction of St. Peter; after his untimely death Michael Angelo, celebrated as the constructor of its gigantic dome, though after the occupation of Rome by the Italian government, two models were found, proving that the arch was really the work of Adrea de la Porta, who had raised its apex by ten feet. And Leonardo, both physically and mentally by far the strongest of the trio, though signally unhappy in the midst of his many pursuits, made numberless designs of churches, domes and engineering works, but very few of them, if any, received life.

The eminent technical skill of Michael Angelo was inherited by Bernini, not so the fullness of his soul. Art descends further with Borromini, with the masters under the reign of Louis XIV, and still further under his successor, where we meet the neatly executed (in a manner bewitching) paintings of Watteau and Boucher as visible patterns of the then popular adage, *apres nous le deluge*.

Germany, at the time far from being a united nation, and strongly divided by religious parties, did not prominently participate in the progress of art. The foremost artist is Dürer, of whom Raphael, on receipt of Dürer's self-portrait is reported to have exclaimed: Oh! had this man but had full acquaintance with the antique he might have surpassed us all! Holbein the younger, by sojourn almost an Englishman, excels in portraits. His Madonna of the Dresden gallery, probably merely a family portrait, gives a highly interesting realistic conception of a subject which has become so celebrated through the genius of Raphael.

Germany's first art impulse had come from the Netherlands, where the brothers Van Eyk had introduced a new technical process and established a school which, in its time, was the first in the world. But their school not being progressive was soon surpassed by that of Italy, and thence the Flandish artists proceed for information and study, among them Rubens, the most prolific of painters the world has witnessed. He amalgamates the pro-

dominating simple and stern naturalism of the North with the equally mellow idealism of Italy, and excels in colors of which Guido Reni approvingly said that they appeared as if mixed with pure blood. A strict critic would find fault with the over-massiveness of human forms on Rubens' paintings, yet there appears in them a mastery so bewitching that criticism is at once stifled. Rubens' brilliant education, received in a Jesuit school, not only opened to him the houses of the rich and mighty, but enabled him to follow his Italian earlier brethren in the production of architectural designs of the then reigning Jesuit style, so-called.

Distinct from the Catholic Flemish school and far more naturalistic is the school of Protestant Holland, which culminates with Rembrandt, who is gifted with a genius so powerful and a technique so exquisite, that he succeeds with subjects which are commonplace, if not even horrifying. A bad example indeed for followers less gifted! Genius is the grandest gift of bountiful nature. Why then have we poorer beings not a right to ask that it be benignantly utilized to enlighten and enjoy our soul? Be this also a just question to many of our present artists who seem to believe that it is their absolute free choice to treat whatsoever subject may happen to encroach on their mind. Is not style in this manner reduced to a mere individual whim?

In the last bygone period there are a number of conspicuous artists, some excelling in design, others in color. No one, however, rises to the dignity of a great style. Greek Renaissance, for a time, becomes predominant, as though it were possible to satisfy the demands of this age with ideas and forms wholly borrowed from an extinct though brilliant nation, the life, religion and institutions of which are, and probably will forever be, foreign to us.

To in a measure extricate ourselves from this dilemma, or at least act to this intent, it would seem above all necessary that we observe the style-lessons as given by Semper, to treat each and every material with due regard to its natural properties. Accordingly we should practically recognize a style in each material employed on a building and should not employ any which cannot be exhibited to the eye in its material character. Galvanized iron should be rejected. To treat copper stylishly we should beat it into forms which will take up the surface and convert it to permanent rigidity. All stone material should be treated as to its particular character. This may in many cases be difficult, yet with due and ardent diligence we ought to be able to at least arrive at fair results. Granite in particular should receive a special treatment which plainly indicates both its thorough hardness and its precious character as a most durable material, such as will retain a polish for a long period of time. Where the character of the building does not allow any such treatment, granite should not be employed at all. The treatment of our architecture as to brick and terra cotta, however, is upon the whole a fair one.

The treatment of interiors is generally of a mixed character, though there are cases of a thoroughly characteristic treatment of the material proper. We find them with churches which are thus faced and arched with cut stone. We find them also with sundry wooden trusses and ceilings, though the walls are stuccoed. In all buildings we find doors and windows, and often part of the ceilings, finished in their genuine material.

Where we adopt, as is mostly the case, a stucco finish on walls and ceilings, we decorate this with paper or with paint in wonted fashion of representing curtains, which in prehistoric times were exclusively employed for the purpose proper.

Artists should above all be conscious of the plain fact that art is not, and can never be, a mere truthful copy of nature. Nature never changes, and no object remains identically the same for but two consecutive moments. This is most emphatically the case with landscapes, which are constantly changed by the manifestations of air, light, winds and other agencies. The artist will find it impossible to cast a fine landscape on his canvas, if he has not by repeated practice acquired the faculty of retaining on his mind the happy phase in which it once appeared to him, and to perceive and combine therewith the never ceasing changes which ordinarily are not noticed by the inexperienced. Without these changes duly interwoven, the picture would be a mere sort of photographic view, which is uninteresting and without life. Paradoxical as this would seem, because photography must give reality and cannot lie, it is, nevertheless, the plainest truth, which needs no special proof because it is readily conceived upon the first earnest and sober thought. Thousands of landscape painters pass by without leaving a name, some of them even excel in technical art, and only a few rise to fame. These alone have conquered the sacred mystery of nature. Their productions give us Nature as she is and appears, and in this sense they are naturalists. But we should not forget that it is the mind of the artist which conceives the image, adopts and rejects and prepares it for the canvas. In this sense he is idealist. His production, therefore, is a coalescence of the natural with the ideal, and this I conceive as realism. The highest art, then, must be sought in a happy poise between the two elements mentioned. Any shift as to this poise signifies a decadence in art, which then may have become predominantly naturalistic or predominantly idealistic, thus separated into schools opposed to each other.

All other branches of painting are subject to a like consideration. The art of portrait-painting also is led to no success by copying photographs, as probably is well acknowledged. Such momentary production even is many times one which is not recognized by best friends, because the features of the subject were drawn, at the decisive moment, into a strange expression. The task of the painter is to conceive all the modifications due to the sundry dispositions which make up the character of his subject.

He must converse with him or her on different topics in order to bring out the expression complementary thereto. Thus he gets on his mind a number—a whole score—of expressions which he must understand to coalesce and convey upon his canvas. The image thus gained will forcibly speak to all friends, so much so that some of them will discover happy traits which their inexperienced minds had not previously discerned. Such a portrait is the production of genius. It is natural because it gives the veritable and truest features of the person, and it is ideal, because it is essentially conceived by the great mind of the artist.

It is essential to a painting that it stops with giving a semblance of the object; when, and wherever it proceeds beyond this mark, it might become caricature. Whenever any figures drawn upon canvas appear in a form which is too boldly, too bodily expressed, they appear to the beholder more or less like wax figures and thus may even become offensive.

Many of our present painters do not seem to heed this mark, even artists of remarkable power. For instance, Verestchagin, one of the most conspicuous artists of our days. Undoubtedly you all have seen and admired his works, and are aware that in several instances he seems to delight in stepping beyond the line. He is a naturalist of the purest water, so unremittent and stern that he will even turn the most sacred legend of history down to the level of a commonplace subject. I refer to his "Family of Christ."

His technical power appears to be as if beyond limit, but it is not thoroughly curbed nor guided by the superior power of a high mind, and he remains among the mortals. How different the glorious fate of a Raphael, who forever thrones upon the pinnacle of immortality! And was his hand so much more gifted?

While mere naturalism may, in a measure at least, be atoned by skill and brilliant coloring of the work of a painter, it can never be forgiven to a sculptor, whose art must shine without the witchcraft of color. Wax figures have ever been far from a consideration as works of fine art. The semblance of reality must be kept up with inherent chastity, the form must be natural. But the question is what is natural form? Is it the form which incidentally is found with one or the other model? Is it the form of any natural object by itself? By no means. We must be ready to confess that the most perfectly framed human being, or animal, is not free from defects which the artist must discern, eliminate and substitute with the more perfect forms of precisely those parts on other models.

The sculptor, therefore, is bound to make hundreds and hundreds of studies prior to his arrival at full art. He must intuitively know or readily learn how to distinguish imperfect parts from perfect ones. Perfect man and animal are in this sense the creations of his genius, duly trained, in order that they may nevertheless be kept within the bounds of true nature. This is what I understood to be realism in sculpture, as executed by the Greeks during the highest period of their art, and as likewise, though with a peculiar slight naturalistic tendency, followed by Michael Angelo. It differs emphatically from the productions of perhaps a majority of our present sculptors, who seem to be satisfied with the forms of one or the other being selected for a model, ignorant, as it were, of the fact that with such proceeding they are and remain wholly below the scope of fine art.

This is more especially the case where they attempt to step into the domain of allegory and symbolism. There they find odd-shaped animals and men, whose ideals are sanctioned by fable and by history. Pure and simple naturalism is then unquestionably at a perfect loss, as is illustrated by all the works of this class of artists.

Classic renaissance has given to the world three conspicuous sculptors: Canova, who, however, did not wholly arise from the mannerism of an earlier period; Thorwaldsen, the popular Phidias of the North, the emphatic representative of a classic art by him regenerated, yet now extinct; and Rauch, who succeeded to adopt a realism which gave to his country the celebrated popular statues of Blücher and of Frederick the Great at Berlin, bound to live for indefinite ages.

We have seen that the style-problem in both our sister arts does not root as deep as it does with our own. It is the work of the artist proper. He is the one who alone with his might raises his work to artistic significance and weaves therewith all the inner and outer coefficients which have a modifying effect upon the embodiment of the same. The style is the artist's own and will bear his name.

The architect, on the other hand, the one who ought to aim at coincidence in his work with the history of its birth as well as with all the conditions and circumstances which are thereto casual, is in a different position. In his art the history of this birth is bonded, as we know, to a number of prehistoric symbols irrevocably established. The style idea, therefore, is very much more complex, and a style will and can never bear the name of an author. It is most difficult, if not impossible, to in any manner foretell the doings of a coming genius, and we are reminded of the words of the poet:

"Oft does the perfect form then first invest
The poet's thought when years have spent their round.
What dazzles for the moment spends its spirit;
What's genuine shall Posterity inherit."

The ruins of the old imperial residence of St. Cloud are about to disappear, having been sold at public auction to a contractor at Paris for \$660. Four months only is allowed for the removal of the ruins, and the state has reserved for itself the possession of any statues, works of art, documents or other valuables that may come to light in the course of the work.

THE TWENTY-SIXTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

HELD OCTOBER 20, 21 AND 22, 1892, AT CHICAGO.

TRANSCRIPT FROM OFFICIAL REPORT, REVISED BY THE SECRETARY.

FIRST DAY.

THE first session of the Twenty-sixth Annual Convention of the American Institute of Architects was held on the evening of October 20, 1892, at the Recital Hall of the Auditorium, Chicago.

The convention was called to order at 8:15 o'clock, by the president, Edward H. Kendall, of New York; Dankmar Adler, of Chicago, acting as secretary.

A copy of the published proceedings having been mailed to each Fellow of the Institute and not having been objected to, the same were declared approved.

The following is a partial list of those in attendance, about fifty members being accompanied by ladies. Twenty-one states were represented.

Edward S. Hammat, Davenport, Ia.; W. Channing Whitney, Minneapolis, Minn.; J. F. Baumann, Knoxville, Tenn.; C. J. Clarke, Louisville, Ky.; Augustus Eichhorn, Orange, N. J.; John M. Donaldson, Detroit, Mich.; E. H. Taylor, Cedar Rapids, Iowa; George W. Rapp, Gustave W. Drach, W. R. Brown, Cincinnati, Ohio; Charles I. Williams, Dayton, Ohio; E. N. Lamm, Chattanooga, Tenn.; Jacob Agne, Jr., Utica, N. Y.; Henry C. Meyer, editor *Engineering*, New York city, N. Y.; Albert B. Baumann, Knoxville, Tenn.; Edwin L. Merrill, Des Moines, Iowa; J. E. R. Carpenter, Julius G. Zwicker, B. J. Hooly, Nashville, Tenn.; Fred Heer, J. F. Moore, Dubuque, Iowa; George S. Orth, Pittsburgh, Pa.; Cass Gilbert, St. Paul, Minn.; F. G. Clausen, Davenport, Iowa; F. O. Weary, Akron, Ohio; J. G. Haskell, Topeka, Kan.; James E. Fuller, Worcester, Mass.; J. H. Pierce, Elmira, N. Y.; D. P. Clark, Bay City, Mich.; A. O. Elzner, Cincinnati, Ohio; Sidney J. Osgood, Grand Rapids, Mich.; D. L. Stine, Toledo, Ohio; Francis W. Cooper, Pueblo, Colo.; James G. Cutler, Rochester, N. Y.; William B. Ittner, E. A. Manny, T. C. Link, T. C. Young, F. A. Rosenheim, Charles K. Ramsey, W. S. Fames, P. P. Furber, J. H. McNamara, St. Louis, Mo.; John Eisenmann, Cleveland, Ohio; C. C. Burke, Memphis, Tenn.; S. S. Godley, Cincinnati, Ohio; Oscar D. Bollen, Indianapolis, Ind.; Otto H. Matz, Chicago, Ill.; N. Clifford Ricker, Urbana, Ill.; J. M. Hoskins, Chicago, Ill.; Robert Craik McLean, editor *Inland Architect*, Chicago, Ill.; Fred Baumann, Chicago, Ill.; George D. Mason, Detroit, Mich.; John Flynn, Columbus, Ohio; George Beaumont, S. M. Randolph, Chicago, Ill.; Harry W. Jones, Warren H. Hayes, Minneapolis, Minn.; C. A. Wallingford, St. Paul, Minn.; John K. Weigand, *Architecture and Building*, Chicago, Ill.; Henry Van Brunt, Kansas City, Mo.; W. G. Preston, Boston, Mass.; William J. Van Keuren, Chicago, Ill.; A. F. Gauger, St. Paul, Minn.; Rufus F. Thompson, Youngstown, Ohio; T. D. Evans, Pittsburgh, Pa.; M. S. Mahurin, Ft. Wayne, Ind.; Robert Stead, Washington, D. C.; Jul de Horvath, Alfred Smith, Chicago, Ill.; Luther Peters, S. R. Burns, Dayton, Ohio; H. A. Linthwaite, Columbus, Ohio; Frederick W. Perkins, Chicago, Ill.; D. M. Harteau, Green Bay, Wis.; Marcillus H. Parker, Coldwater, Mich.; George W. Kramer, Akron, Ohio; Fernand Parmentier, Chicago, Ill.; C. E. Illsley, St. Louis, Mo.; Fred Ahlschlager, Eppinghausen, Osborne J. Pierce, Chicago, Ill.; William Rotch Ware, editor *American Architect*, Boston, Mass.; H. L. Gay, Chicago, Ill.; George T. Tilden, Boston, Mass.; J. G. Chandler, Racine, Wis.; Charles T. Freijs, Chicago, Ill.; J. W. Vost, Columbus, Ohio; F. S. Baumann, W. H. Dunn, Cleveland, Ohio; W. A. Otis, Chicago, Ill.; Thomas Boyd, Pittsburgh, Pa.; H. Wolters, Louisville, Ky.; W. W. Clay, M. L. Beers, Chicago, Ill.; James W. McLaughlin, Cincinnati, Ohio; L. D. Cleveland, Chicago, Ill.; J. B. Legg, St. Louis, Mo.; Julian Barnes, Joliet, Ill.; A. J. Bloor, New York, N. Y.; C. H. Owensley, Youngstown, Ohio; E. O. Fallis, Toledo, Ohio; Thomas P. Lonsdale, Philadelphia, Pa.; C. H. Johnston, St. Paul, Minn.; J. M. Freese, Columbus, Ohio; F. S. Hunt, editor *Northwestern Architect*, Minneapolis, Minn.; Oscar Cobb, S. V. Shipman, A. Druiding, William Henri Adams, Chicago, Ill.; Henry F. Kilburn, New York, N. Y.; Henry C. Lindsay, Zanesville, Ohio; Henry A. Macomb, Philadelphia, Pa.; J. S. Matthews, Cheyenne, Wyo.; John Sutcliffe, Birmingham, Ala.; L. G. Quackenbross, Chicago, Ill.; George Cary, Buffalo, N. Y.; Samuel Huckel, Jr., Philadelphia, Pa.; F. S. Allen, Joliet, Ill.; H. Neill Wilson, Pittsfield, Mass.; J. F. Alexander, Peoria, Ill.; W. C. Alexander, J. F. Alexander, Jr., La Fayette, Ind.; J. J. Deery, New York city; Otto Block, John R. Church, Rochester, N. Y.; Richard M. Hunt, G. B. Post, Charles F. McKim, New York city; D. H. Burnham, Chicago, Ill.; C. Powell Carr, New York city; D. Adler, Chicago, Ill.; Robert Peabody, Boston, Mass.; Frank Furness, Philadelphia, Pa.; W. J. Edbrooke, Washington, D. C.; George W. Orff, Minneapolis, Minn.; H. J. Hardenburgh, New York, N. Y.; Levi T. Scofield, Cleveland, Ohio; A. W. Longfellow, Boston, Mass.; Alfred Stone, Providence, R. I.; E. H. Kendall, New York; J. H. Windrim, Philadelphia, Pa.; A. P. Cutting, Worcester, Mass.; George B. Ferry, Milwaukee, Wis.; W. L. B. Jenney, N. S. Patton, S. S. Beman, S. A. Treat, W. B. Mundie, F. M. Whitehouse, Henry Ives Cobb, Chicago, Ill.; W. C. Smith, Nashville, Tenn.

The president addressed the Institute, as follows:

PRESIDENT'S ADDRESS.

Fellow-Members of the American Institute of Architects:

Upon assuming the office of president, there seemed nothing more important to do than to communicate with the several Chapters of the Institute regarding their local work, functions and influence.

A circular letter was therefore sent to such Chapters as had forwarded their address to the secretary, requesting a report as to (1) whether the Chapter worked under a municipal or state building law; (2) whether it was consulted in framing such law; (3) whether it had any specified duties under said law; (4) whether it was called upon to advise in questions of public taste, and (5) whether it cooperated with the public and private art interests of its especial locality.

Answers were received from a majority of those addressed, showing that most of the eastern Chapters, owing to longer organization, had secured general recognition, especially in New York and Boston, but also showing that the younger Chapters are beginning to make themselves felt in constructional and art matters, especially in Illinois and Kansas City.

While the New York Chapter has more duties and greater authority under the building law than the Boston Chapter has under its law, still, the work of the latter covers so large a field, and is so well done, that you will be interested to hear the following details of its report:

"There is a building law for the city of Boston which is a state law. There is also another state law relating especially to safety against fire, sufficiency of exits, and the ventilation of public buildings and factories in places throughout the state other than the city of Boston.

"The Boston Society of Architects, as such, drafted the original building law for the city of Boston, and had that matter under consideration during the years 1869-1871, when the act, with some few and comparatively unimportant changes, was adopted. In the recent revision of the Boston building law, the society, as such, took no part, but one of its prominent members was one of the commission of three appointed by the mayor to draft a new law.

"Under the old building law the society was not mentioned and had no specific functions; under the new building law, there is to be a board of appeal from the inspectors, consisting of three members, of whom one is to be nominated by the society.

"The president of the Boston Society of Architects, as such, is a member of the commission, to whom, under a law passed in 1890, are referred all statues, fountains or other works of art to be placed in public squares, parks or buildings in the city of Boston. No such work of art can be erected in Boston without the approval of this commission. In 1868, on request of the city engineer of Boston, addressed to the society, a committee of the society was appointed to examine into the causes of the fall of a roof of a skating rink in this city. On several occasions the president of the society has been called upon for advice by the city government in different matters, though it has not specifically appeared that he was called upon as president of the society, but as an individual architect of standing.

"The Chapter is a member of the Boston Chapter of the Archaeological Institute of America. Its members have special privileges at the Boston public library and the Museum of Fine Arts. The Chapter, through a committee which it appoints, is called upon to criticize the monthly work of the students in architecture at the Massachusetts Institute of Technology, and it has been the custom of the society to give two annual prizes for the best work of students at the Institute.

"The trustees of the Rotch Traveling Scholarship have committed to the society the conduct of the examinations for the scholarships and the general oversight of the work of the scholars. The society manages the scholarship through a permanent committee appointed for the purpose.

"It may be remarked that the Museum of Fine Arts of Boston is not in any way connected with either city or state government, or in any respect under its control. It is a private corporation managed by trustees, as is also the Rotch scholarship."

With two or three exceptions, the answers to the second question show that the Chapters took an active part in framing the building laws under which they work. This fact leads me to consider from a special point of view the bill to license the practice of architecture which recently failed to become a law in the state of New York, owing to the refusal of the governor to sign the bill, which had been passed without much opposition by both Assembly and Senate.

The arguments for and against the bill are familiar to you all, and need not be rehearsed here, but much of the opposition which the bill encountered seems to be due to the false idea that it is the hope and intention of its professional advocates that the license shall gradually precede and eventually annul the building laws. But why precede or annul them? What are the building laws if not, as indicated by the Chapter reports, the latest thought and experience of the ablest architects, engineers and builders, in our respective cities, tabulated to meet the general requirements of good building and public safety?

There are architects who resent the hamperings of legal requirements and desire their absolute abolishment; these men should remember, however, that the law is but a minimum and permits them to build as much better than its requirements as they are able, hence they should hesitate to deprive less self-sufficient practitioners of an authoritative and useful handbook for general reference and a valuable help in many details of special construction.

The license and the building law should be a reflex one of the other; the law an epitome of the licentiate; the licentiate a warrant of the law.

Early in the year an important constructional point was brought before the New York Chapter by Mr. Le Brun, chairman of, and Chapter representative upon, the committee appointed to revise the building laws of the city of New York. The question was as to the proper factors of safety for cast iron, steel and wrought iron, when used for columns, with ultimate crushing resistances of 80,000, 48,000 and 40,000 pounds, respectively, per square inch, and it was generally agreed that five should be the factor for cast iron and four for steel and wrought iron, without regard, however, to the height of the structure.

These factors well meet the requirements of a general enactment, but, since architects can usually choose their materials, should there not be an unwritten law which would require a rising factor for cast-iron columns, where the height of the building exceeds 100 feet, which would be so large as virtually to prohibit their use in our very high buildings, where elasticity of the joints is of the utmost importance to resist the torsion to which they are liable.

Our best engineers go far as to ask why use cast-iron columns at all in your commercial buildings except, perhaps, when they are to be footed in water?

But, while it is probably unnecessary to entirely exclude so helpful a material from constructions of moderate height, there must doubtless be a point which, if exceeded, will call for the use of the more responsive and compensating material. This height experience will demonstrate. In the meantime we should gather, by way of papers and discussions at our Chapter and Institute meetings, all the testimony possible upon the comparative value of cast and wrought columns, especially in buildings of composite construction, making special tests, if possible, where concealed in the masonry of outside walls.

A most interesting subject was laid before your Executive Committee by Baron H. von Geymüller, an eminent architect of Paris, France, who proposes to delineate the works and reproduce, in facsimile, the drawings of the famous architects from the fifteenth to the eighteenth centuries, which would become archives of the greatest artistic, constructional and historic value to our profession and to all who are interested in any of these phases of architecture. It was thought by your Executive Committee that one-third of the cost of the researches and publication (which third will amount to about fifteen thousand dollars per annum for three successive years) could be obtained through the influence of the Institute, and it will certainly be a notable achievement to place within reach of the every-day student the sketches and studies, as well as the executed works of the great architectural minds of the past which now, in great part, lie buried to him in foreign libraries and museums.

So signal a work compels our cooperation and active financial support.

On March 10, the Institute was invited to appear before the Committee on Public Buildings and Grounds of the House of Representatives at Washington

to discuss a change in the methods of government architecture as set forth in Mr. Windrim's paper, and as embodied in the bill presented to the last convention by the committee of which Mr. Henry Van Brunt was chairman. Representative architects from the Boston, Rhode Island, New York, Philadelphia, Washington, Western New York, Illinois, Wisconsin and St. Louis Chapters were present, and nearly all addressed the committee at length, some giving the artistic, some the constructional, and others the financial and economic reasons which clearly demonstrate that the present methods should be abandoned.

The hearing was most cordial, and resulted as you all know in the passage of Mr. Tarsney's bill by the House of Representatives last summer. We must now urge its speedy acceptance by the Senate, and its final adoption by the government.

A gratifying evidence of our good standing before the committee was shown by the proposal of one of its members (*) "that the conditions to be established for such architectural service, with reference to the selection of, or competition among architects, as proposed by the bill, be approved by the American Institute of Architects."

In early years we were considered an association of dilettanti; fifteen years ago (so I am informed by Mr. Bloor, who always has a fund of interesting reminiscence in Institute matters), when it was being debated by the Senate in the state of New York, whether or not the Superintendent of Buildings should pass an examination before a committee to be appointed by the New York Chapter, one of the senators called us a Royal Order of Lollipops.

Should it be a question as to what the Institute now is, we can justly point to the splendid housing of this great Columbian Exhibition, and say: This is the sign, this the seal, this the full delivery of its capacity to America and to all the nations which will here be assembled.

The president announced the next business before the convention to be the reading of the report of the Board of Directors.

The report, read by the secretary, was as follows:

REPORT OF THE BOARD OF DIRECTORS.

To the Members of the American Institute of Architects:

Your Board of Directors begs leave to report as follows:

The record of the Institute for the past year is as follows: Four new Chapters have been organized; seven new charters have been granted; eleven Fellows have been admitted to membership; one Fellow has resigned; five Fellows have died; showing a net increase of six Fellows, and making the membership of the Institute at the present date, as follows:

Number of Chapters.....	23
Number of Fellows.....	475
Number of honorary members.....	81
Number of corresponding members.....	

The reports of the various Chapters, as far as received, are submitted to this convention for its examination and for such action as may be found expedient. These reports indicate the continued prosperity of the Chapters and a reasonable degree of interest in their welfare on the part of their members.

Your Board of Directors has not been able to find an altogether satisfactory determination of the relative status of the Institute, its Chapters and their respective Fellows. The Constitution and By-Laws of the Institute permit the existence of Chapters of whose members but few are Fellows of the Institute, and the Institute has many Fellows who are not members of Chapters.

Complaint is still made on the one hand that membership of Chapters is obtained merely as a stepping-stone to Fellowship in the Institute and then relinquished, and that by this means, the standing of the Chapters is weakened. On the other hand, it is claimed that many Chapters offer so little to foster the fealty of their members, that many prefer to relinquish their Chapter membership.

Your present Board of Directors, agreeing with its predecessors, does not feel itself justified in recommending a change of the existing regulations. It is true, that these are in certain aspects rather incongruous, but it is feared that any effort on the part of the Institute to effect a change would be of little value to the Chapters and might work serious injury to the Institute at large.

Your Board of Directors has been requested in several instances to grant charters to architects residing in different parts of the country where there were but few Fellows of the Institute. In such cases the charters have been granted provisionally, with the understanding that they would be revoked if a reasonable number of their members were not admitted to Fellowship in the Institute within a moderately short time.

Your Board of Directors has found it impracticable to recommend the carrying out of the wishes expressed by some of your members in the last convention to the effect that in certain states the State Chapters, formed under the auspices of the Western Association of Architects, be granted a hegemony.

But the following, presented to the Board of Directors by Mr. A. J. Bloor, secretary of the New York Chapter, is respectfully recommended to the Institute as a proposed amendment to the By-Laws, in the hope that, if adopted, it will cover all present needs of the Institute:

"When there are two or more Chapters in any state, they shall, for any purpose involving an appeal to, or business with the legislature, judiciary or executive of said state, unite for said purpose under the title of the State Association of the American Institute of Architects. The officers of said Association are to be chosen by the officers of the respective Chapters constituting the same, and the expenses of the work undertaken by such associations are to be defrayed by their constituent Chapters in proportion to their respective membership. And in all such cases, individual action or communication with said state authorities by the individual Chapters shall only be had by the authority and under the instruction of the State Association."

In this connection your Board of Directors recommends that a committee be appointed, either by this convention or by the incoming Board of Directors, with the duty of revising the present Constitution and By-Laws, eliminating therefrom all matter that has become obsolete by reason of amendments adopted since their formulation, or in consequence of developments within the Institute that have transpired since the date of the amalgamation of the Western Association of Architects with the American Institute.

Your Board of Directors takes pride and pleasure in reporting that the efforts made by the Institute during so many years for bringing about a reform in the conduct of the architectural design and administration of the buildings of the United States Government, bid fair to be crowned with success. Those members of your board who had the honor of appearing before the Committee on Buildings and Grounds of the National House of Representatives during the past session of Congress, and who had also appeared as advocates of similar measures before the corresponding committees of preceding Congresses, were gratified beyond measure to note the marked change which had taken place in the attitude toward them assumed by this Congressional Committee, and the respect and close attention paid to their arguments and statements. We think that this is token of a long step forward in the appreciation by our legislators of the status of the architect, and one which is ascribable, to a great extent, to the existence and labors of the American Institute of Architects. While it is true that the desired legislation, which follows closely the lines laid down by Mr. Windrim in his able paper upon the subject presented at the last convention, and the form of bill then drawn up by Mr. Van Brunt, has passed only the House of Representatives and must be carried in the Senate and signed by the President before it becomes a law, it is our hope and belief that nothing will be done by the Senate or by the President to bring about the defeat of the action by the House of Representatives. But every Fellow of the Institute should continue to labor in behalf of this bill with the editors of the great daily papers, with members of the United States Senate and with all capable of influencing the judgment of senators.

Your Board of Directors regrets to be compelled to note the obstacles which have prevented the passage of legislative enactments by which examination by competent state authorities is to be made a prerequisite for permission to assume the title "architect" in the different states. It was hoped that when a measure to that end had passed both houses of legislature of the State of New

* John De Witt Warner, of New York.

York, that the example of the Empire State would be followed by all the other states in the Union. No one believed that a man as enlightened and as capable as Governor Flower would fail to note the value to the people of his state of the enactment of such law. And we fear that among the most potent factors which prevented the governor from signing the bill in question were the inexplicably narrow-minded objections and utterly unwarranted assertions placed before him by Messrs. William J. Fryer, Cornelius O'Reilly, Thomas Graham, J. A. Wood and Francis H. Kimball, persons calling themselves architects. It is especially to be regretted that these should have shown by executed work that the assumption by them of the title "architect" is not unwarranted.

When the subject was brought to the notice of your Executive Committee, it placed before the governor a statement traversing the remonstrance, which it learns, however, was received by him too late to influence his action, which had already been influenced by the remonstrance submitted by those mentioned.

The Institute mourns the death of four of its Fellows: George M. Goodwin, of Minneapolis; A. L. West, of Richmond, Virginia; Edward Bushing, of Chicago, and H. Hudson Holly, of New York.

Your Directors beg leave to recommend for honorary membership of the Institute the names of Charles W. Elliot, president of Harvard University; of Charles Eliot Norton, art professor, and that of Martin Bremer, president of the Art Commission of the city of Boston, of Mr. Richard Watson Gilder, editor of the *Century* magazine, and Professor Babcock, of Cornell University.

The President: The next business is the reading of the report of the treasurer. The secretary will read the report.

The treasurer's report was presented and read as follows:

TREASURER'S REPORT.

Treasurer S. A. Treat, in account with the American Institute of Architects from October 25, 1891, to September 3, 1892.

RECEIPTS.	
By dues received.....	\$3,714.90
Initiation fees.....	140.00
Royalty on sale of uniform contract (one year).....	32.12
Balance in treasury, 1891.....	2,215.07
	\$6,102.09
DISBURSEMENTS.	
To expenses annual convention, including proceedings.....	\$550.80
Salary of secretary and expenses.....	1,944.81
Treasurer's expenses.....	114.77
Traveling expenses, members executive committee.....	1,052.63
Rent New York offices and taxes.....	327.20
National Association of Builders half royalties (three years).....	100.99
A. J. Bloor collecting, assorting, etc., archives and illustrations of Institute.....	100.00
	\$4,191.20
Balance in treasury.....	1,910.89
	\$6,102.09

The Committee on Conservation of Public Architecture submitted the following report:

REPORT OF COMMITTEE ON THE CONSERVATION OF PUBLIC ARCHITECTURE.

To the Members of the American Institute of Architects:

The exigencies of the general government have demanded from time to time, in various localities of the country, that there should be built public buildings for administrative purposes. Early in this century these public buildings were made more monumental than at the present time. This is partly accounted for by the fact that it was deemed necessary to have the most important of them fireproof; and as at that time, to attain this condition, it was necessary to build them with vaulted ceilings, this required thicker walls, and more elevation for stories was also necessary than as at present, with iron as a constructive factor. The result of all this has been that their architecture was more monumental—fewer stories—and as at that time the prevailing taste was for Grecian architecture, Grecian temples, externally at least, became their models pure and simple, and they were sometimes reproduced down to their minutest architectural detail, generally, however, without sculpture.

One of the most notable of these constructions, and one one which enjoys the advantage of a prominent location is the present Treasury building in Wall street, New York. Its dimensions are 80 by 180 feet. Its interior is in part three stories high, including the basement. The main room, which is a rotunda, is in one story the full height of the building, and its ceiling is domed over in masonry. The whole building is built of white marble, a magnificent work in Grecian Doric. The main columns of the fronts with pediments are of marble fluted columns built in high courses with very close joints, which appear to have been ground together. That in itself is an ancient method of work, and all are very truly cut and set. Besides this in the whole building neither wood nor iron nor other metal is used for constructive purposes. Not only are the floors and ceilings of masonry, but the roof besides is entirely of marble, supported on the groined arches, and the dome of the rotunda is of masonry, vaulted construction. The interior also is principally of marble, and the whole building is invulnerable as to fire, and enduring as the ages. The fronts are exact repetitions of the Parthenon at Athens, without its sculpture. Is not such an example of design and construction worthy to be conserved?

That such buildings should need protection from vandals of this nineteenth century seems incredible, and why is all this? Because the land on which they are built is valuable for trade. Should such monuments with all their excellencies be torn down and thrown away to get money for other buildings? No; the United States is not required to make such a sacrifice. Instead, its obligation should be to complete such buildings by the addition of appropriate sculpture in the tympani, the porticoes and elsewhere. The porticoes should be made valhallas of the great departed, for which room can be appropriated.

This building was built originally for the custom house. During the war, this department was then transferred to the then Merchant's Exchange which building was bought by the government. At this time a small window was put in the wall at the northerly end of the building to light the second story corridor, and when it was completed I noticed that there had been cut on its architrave a name purporting to be that of the architect of the building. Believing that this name was not that of the architect, I called upon Mr. Alexander Davis, an architect, and an old member of the Institute, who with his late partner, Thiel Town, had been competitors for the architects of the projected building. I asked him as to whether the account of this building in *London's Magazine* Vol. V, 1835, pages 525, 526, 527, 528, 529, 530, 531 and 532, which attributed its architects to William Ross, was correct. He said that William Ross had designed the building as built, and was the architect, and remained in the employ of the commissioners for several years during its construction; and that—Frazer, whose name is now cut on the architrave of the window as the architect, was only its superintendent.

I think it is incumbent upon the Institute to recommend to the Treasury Department that the name now on the building as the architect be expunged, and that the name of William Ross be substituted. This brings me to the point that I consider it highly proper that an architect's name should always be cut upon his own buildings.

The same remarks, so far as monumental buildings are concerned, would apply equally to the custom house which is on the same street and which also is in danger of being removed. It is built of Quincy granite, the perfection of material and workmanship, in the Ionic order, with a beautiful colonnade of monolithic columns, 33 feet in height. Let it also be spared and its porticoes adorned with sculpture. Other governments, through the intervention of kindred societies to our own, cherish such public monuments. So we, by the

American Institute of Architects, should counsel that similar care be taken of our own monumental public buildings, whose character of design and construction mark periods in our art history. Isaiah Rodgers was the architect of this building. RICHARD URJOHN, Chairman.

The President: The next report is that of the Committee on Competitions.

Charles E. Illsley, of St. Louis, chairman of that committee, presented the following, which was submitted for the use of Fellows of the Institute, in their intercourse with building committees, etc.

REPORT OF COMMITTEE ON COMPETITIONS.

PUBLICATIONS OF THE AMERICAN INSTITUTE OF ARCHITECTS.
(Series.....No.....)

Suggestions to owners and architects in the management of architectural competitions.

At the annual convention of the American Institute of Architects in the city of Chicago, October 20, 1892, the following minute on the conduct of architectural competitions was approved and ordered printed for gratuitous distribution in such manner as might be ordered by the Board of Directors.

While the American Institute of Architects emphatically disapproves of architectural competitions as usually conducted, long experience having shown that they result almost invariably in disappointment and harm to all interests concerned, to the public as well as to the profession, and to owners equally with architects; and while the Institute advises that wherever practicable an architect should be selected individually in the same manner with lawyers, physicians and other professional men; still whereas on government work for any reason an architectural competition is unavoidable, the following precautions are suggested to both owners and architects, as calculated to obviate the principal causes of miscarriage and to enlist the coöperation of architects who will otherwise be likely to refuse participation in the competition.

1. An experienced architect of repute should be engaged by the owners at the start as consulting architect throughout the competition. All the papers and correspondence should be controlled by him. Of course he will not participate as a competitor.
2. The rules and restrictions should be as few as possible and so explicitly stated as to prevent misunderstanding.
3. Two kinds of competition are customary, namely, an open and a limited competition. In the latter a certain number of architects are invited to submit designs, and all others are excluded. In the former the competition is open to everyone. An open competition is often preliminary to a limited competition confined to those architects (usually three to six in number) whose designs received in the open competition have been placed highest.
4. Every invited architect should be paid for his competitive design the schedule commission of one per cent on the estimated cost of the building. The architect whose design is placed highest should be guaranteed the work at the schedule fee of five per cent for plans and superintendence. Unsuccessful designs should be returned free to their author immediately after the award is made, no portion of them to be used without the consent of their authors.
5. The site of the building should be given, and the requirements as to accommodation, cost, etc. It might be well to arrange the requirements in two classes, namely, those which are arbitrary and must rigidly be adhered to, and those which are advisory only. As a rule, owners will find their interests promoted by making the list of arbitrary conditions as small as possible.
6. All transactions relating to the competition should be in writing, and open to the inspection of each competitor.
7. A date should be fixed within which the awards should be announced and all premiums paid.
8. After the award all drawings should be open to the inspection of all competitors for at least twenty-four hours. In many cases an exhibition open to the public would be desirable.
9. The selection and premiation of the designs should be made by a jury, of which at least two-thirds should be disinterested and experienced architects, whose report should be in writing, and accessible to each competing architect.

The President: The Chapter reports have not been read, but it is customary, instead of reading the many reports of Chapters, that a committee be appointed by the chair to consider reports and make a concise report upon the whole situation as shown in the several reports. If the motion is made to appoint such a committee, the chair will proceed to appoint it.

Mr. J. Eisenmann: I move that the chair appoint a committee of three.

The motion was seconded, and so ordered.

The President: The chair then appoints Messrs. J. G. Cutler, of Rochester, A. W. Longfellow, of Boston, and C. J. Clark, of Louisville, as such committee.

Mr. Baumann read an interesting paper, entitled "Thoughts on Style." (See page 34.)

Upon motion of Mr. Yost, a vote of thanks was tendered Mr. Baumann.

Seconded and so ordered.

The President: The paper will be placed on file and published in the minutes of the convention. I will appoint as auditors of the treasurer's report, Messrs. N. S. Patton, J. F. Alexander and S. V. Shipman, of Chicago. The report of the secretary has several recommendations as to changes in our Constitution and By-Laws that seem to require the appointment of another special committee. To consider that report and its recommendations, I will appoint Messrs. Levi T. Scofield, J. W. McLaughlin, and C. E. Illsley of St. Louis, as that committee. The Board of Directors, in making their recommendations, presented the names of Mr. Charles W. Elliot, Charles Elmer Norton and Martin Graham, of Harvard University; Hon. Seth Low, of Columbia College; William Watson Gilder, of the *Century* magazine, of New York; and Professor Babcock, of Cornell University, for honorary membership. It is but proper to say that this matter was brought to the notice of the Executive Committee by Mr. Seth F. Martin, in a paper as follows:

In view of the recent public recognition of the art of architecture by Harvard University in conferring upon a distinguished member of the profession the degree of LL.D.—the highest degree within its power—and the first time this degree has ever been conferred upon any artist, it seems eminently fitting and appropriate that we should testify our appreciation of this tribute to our ex-president in a suitable manner; and I would therefore propose, as tending to bring the practice of architecture more and more into public repute, that the Institute enroll among its honorary members the names of Charles W. Elliot, president of Harvard University; Charles Eliot Norton, art professor; and that of Martin Bremer, of the same corporation, the last named being as well president of the Art Commission of the City of Boston.

Besides being a graceful tribute on the part of the Institute, the election of these gentlemen would tend not only to seal the pleasant relations already

begun, but would have the effect of promoting further interest among learned institutions.

In addition to these names, I do not see how we can well leave off that of the Hon. Seth Low, whose liberal and successful policy in the broad development of the university of which he is the head, has done so much to build up the Columbia School of Architecture; and again, it seems as if no more fitting time could be found than the present to recognize the long services of Richard Watson Gilder, editor of the *Century* magazine, in the cause of architecture. To his constant interest is due the course of the *Century* magazine in devoting its pages to a long series of illustrated papers, the most recent of which, by Mr. Van Brunt, is familiar to the entire country.

J. G. Cutler: I should like to inquire whether honorary members must be elected by ballot?

The President: I think they are recommended by the Institute.

Upon motion of Mr. Cutler the names recommended by the Board of Directors for honorary membership were added to the roll of honorary members by a rising vote.

The Secretary: Gentlemen of the convention, your chairman has requested me to state that arrangements have been made for further proceedings of the convention and for the entertainment of those attending upon it. I think it is but proper to give briefly what has been done in connection with the preparations for this convention. You will remember that the convention held last year at Boston decided that the convention of this year should be held at Pittsburgh, and subsequently by vote placed the matter again in the hands of the Board of Directors for further determination. During last spring, Mr. Burnham, Chief of Construction of the Columbian Exposition, suggested to a number of members of the Board of Directors the eminent fitness of making this convention simultaneous with the dedicatory exercises of the World's Columbian Exposition. He promised at that time to see to it that the hospitalities of the Fair would be extended to the visiting architects, and as it was evident to the members of the Executive Committee that the Fair buildings were in themselves well worth the study of all members of the Institute, and were perhaps more interesting than any papers that might be read before the convention itself, the proposed change was made, and it was determined to have the convention at Chicago. The arrangement as it stands now is this: That the members of this convention have free access to the grounds and to the buildings of the Fair for the three days the first of which has already elapsed. The other two are tomorrow and Saturday. Tomorrow will be devoted to the dedicatory ceremonies proper of the Fair. All of you were to have received tickets of admission to these. Arrangements have been made by the courtesy of the Board of Control and of Mr. Burnham, to provide reserved seats in a body for the members of this convention in the body of the great hall. Mr. Burnham and the Board of Control have also fitted up for us, in the Horticultural building, a hall for such meetings as you see fit to hold on the Fair grounds. It has been decided by the local committee that tomorrow shall be given up to as far as may be the inspection of the Fair buildings, and to attendance, by those who wish to avail themselves of the opportunity, upon the dedicatory exercises. It is intended to have another business meeting of the convention in the convention hall on the Exposition grounds on Saturday morning at 10 o'clock. This will enable us to finish up whatever business we may have presented to us. We shall have the whole day after 10 o'clock on Saturday for that purpose, and if we do not take it all, we have the Fair buildings for further study to take up the rest of the day. I think this covers all there is to be said with reference to the arrangement of the convention, except that I cannot resist the temptation to express here my acknowledgment to Mr. Burnham, for the extraordinary pains he has taken to provide seats for us, to give us access to the buildings and grounds, and to take care of the Institute and the convention generally. I think that recognition is due to Mr. Burnham to perhaps still greater extent for the fact that it is probably chiefly by his instrumentality that the authorities of the Exposition have decided to give public recognition to the services of their architects and artists generally in the dedicatory services, for the work they have done in connection with the designing and erection of the buildings. It is the first time in the history of American public buildings that this will have been done. (Applause.)

Frederick Baumann: Mr. Chairman, I move that a vote of thanks be offered to Mr. Burnham for the work which he did in favor of this convention, and that the secretary be instructed to notify him in a letter to that effect.

The Secretary: Pardon me, that is a matter which has already been taken cognizance of by the Board of Directors, and referred to a special committee appointed to frame a set of formal resolutions similar in purport to that submitted by Mr. Baumann.

Mr. Baumann: Then, Mr. Chairman, I withdraw my motion.

The President: The following names have been given to me as members of the two nominating committees: Committee No. 1—Messrs. Alfred Stone, of Providence; George B. Ferry, of Milwaukee; Henry Van Brunt, of Kansas City; J. W. McLaughlin, of Cincinnati, and J. G. Cutler, of Rochester. Committee No. 2—Messrs. J. W. Yost, of Columbus; J. R. Osgood, of Grand Rapids; Alfred Rosenheim, of St. Louis; G. W. Rapp, of Cincinnati; W. C. Whitney, of Minneapolis. The convention is now open for remarks by any member of the Institute. We have finished our routine work.

Mr. Yost moved that the preliminary publication of papers to be submitted to future conventions be left discretionary with the Executive Committee.

The motion was seconded and carried.

Mr. Van Brunt: Mr. President, I would like to offer the following:

Resolved, That the American Institute of Architects extend to Hon. John C. Tarsney, chairman of the House Committee on Buildings and Grounds, and

to the various members of that committee the cordial thanks of the Institute and of the profession of architecture in general in this country for the successful manner in which the bill to provide for an improved method of obtaining designs for the national buildings was carried through the House at its last session. The Institute cordially recognizes the intelligent sympathy with which the case of the architectural profession was presented to the House, and on behalf of the interests of our national architecture, desires to express its earnest hope that this important bill, passed through the efforts of the House Committee on Buildings and Grounds, may meet with similar good fortune in the Senate.

Mr. Stone: Mr. President, with your permission I wish to state that the committee of the American Institute that attended the hearing in Washington was received by the congressional committee with great courtesy. This matter has been before the country for a number of years, and on previous occasions when a hearing has been given us, we were always met with the cold shoulder, and it was evident that we were considered intruders. At this last meeting, on the contrary, the members of the delegation which went to Washington to represent the American Institute of Architects—a delegation of fifteen members it was thought best to send, so as to have them representative of different sections of the country—were received in the most cordial manner. The Committee on Public Buildings and Grounds could not give us enough time at the hour fixed for the hearing, so they asked permission of the House to hold a special session in the afternoon. During that session every member of the committee was present, and also several members of the House not members of the committee. They gave us not only full hearing, but invited us to discuss and touch the matter in all its bearings. They stayed until the lights had to be lighted in the committee rooms, and when we adjourned they talked to each member of our committee on this subject, showing such an interest in the matter as was entirely unexpected, and when the report was sent to the House and to the members of the American Institute, it proved to be a most forcible report, more forcible than we should have dared to present. The manner in which it was constructed, and the manner in which it was engineered and carried through the House, is worthy of all the praise that Mr. Van Brunt has expressed in his resolution. At such time it was said that there would be no difficulty in the House, though there might be some opposition in the Senate, so that the matter will go through the House and the final decision be quickly arrived at.

Resolution seconded, put and carried.

Mr. W. C. Smith: Mr. President, I have this to offer:

We have heard with deep sorrow of the death during the past year of our late brethren, and Fellows of the American Institute of Architects: Albert L. West, of Richmond, Virginia; Edward Burling, of Chicago; George M. Goodwin, of St. Paul; E. W. Leffingwell,* of Shreveport, Louisiana; H. Hudson Holly, of New York; and Edward E. Schawbe, of Cleveland, Ohio; therefore be it

Resolved, That the secretary be and is hereby directed to prepare a snit-able memorial page in memory of our late Fellows for publication in the Proceedings of this Convention, availing himself of such data as he may be able to obtain from friends residing in or near the localities in which our late brethren resided.

The resolution was carried, and the session adjourned.

SECOND DAY.

An informal gathering of the members of the American Institute of Architects was held in the convention hall in the Horticultural building, Columbian Exposition grounds, Friday morning, October 21, on which occasion tickets were given to members entitling them to seats in the boxes kindly tendered them by Director of Works Burnham. Luncheon was also served from 11 o'clock until evening. There was no business transacted.

THIRD DAY.

The closing session of the Convention was called to order Saturday morning, October 22, at 11:15 o'clock, in the convention hall in the Horticultural building, Columbian Exposition grounds, President Kendall in the chair.

The President: Gentlemen, resolutions to the same effect will probably be offered later, but I desire to place on record from the chair, the great debt of gratitude which this Institute owes for the splendid recognition by Chicago, through Mr. Burnham, of the architects, painters, sculptors and decorators of America. I was fortunate enough to see the buildings on the first day of May last, when your Executive Committee met in Chicago, and the progress made at that time was most remarkable; but to one who sees them now for the first time they must seem to be of spontaneous and full-fledged birth, like Minerva's from the brain of Jove. Matthew Arnold, upon returning to England from America for the last time, and almost immediately before his death, wrote some very sharp criticisms upon this country; the chief stricture, I think, was that we are young and undeveloped. The effect upon his people of this criticism was soon made apparent to me in a Broadway horse-car, one very hot day in summer when men were riding and going about without their hats, many even without their coats, and looking rather unfinished generally. An English girl, after looking for a long time through her rectangular eye-glasses at the people in the car, said to her companion, also English: "Yes, Charles dear, evidently a people of the future!" and, after another long pause, she said: "Yes, dear, quite in their infancy!" Could Matthew Arnold visit this great exhibition next year I think he would see some signs of manhood and possibly a few of the gray hairs of maturity. We, of New York, are glad to see Diana so gracefully poised upon the dome of the Agricultural building. Chased from New York, we still find her chaste in Chicago, as in mythology. Long may she turn the arrow of reproach upon those who gaze rudely upon her undraped beauty, and remain a type of

*Not a member of the Institute.

the noble buildings by which she is surrounded, which are chaste indeed! (Applause.)

The treasurer's report was reported correct by the auditors.

The President: The report of the Committee on Chapter reports is now in order, Mr. Cutler, chairman.

Mr. Cutler made the following report:

The Committee on the Reports of Chapters has found the papers submitted to be of great interest and worthy of careful consideration, but since it will be impossible to take up and consider any suggestions at this late hour of the convention, your committee contents itself with congratulating the Institute upon the general satisfactory activity manifested, and advises the reference of the reports to the Board of Directors for detailed discussion and the publication of them or such parts of them as they may deem of sufficient importance to justify such action.

Respectfully submitted,
JAMES G. CUTLER,
C. J. CLARKE,
A. W. LONGFELLOW.

The report was accepted and ordered placed on record.

The President: The Committee on Secretary's Report, being the report of the Board of Directors, Mr. Scofield, chairman, is in order, but it will be passed, and should we not get to it, it will be placed on file and printed in the proceedings of the convention, a course also to be taken with other papers which we may not get to. I will defer action, therefore, for the present. The desire is to get through our work and adjourn as soon as we can, so as to be present at the dedication of state buildings by those who desire to do so.

Mr. Stone: Mr. Chairman, I wish to supplement the address which the president made at the beginning of this session by offering a minute in regard to the growth and building up of this group of buildings with which we are surrounded, and after reading same I wish to offer a resolution, if you adopt the minute. With your permission I will read the minute:

The American Institute of Architects in convention assembled upon the grounds of the World's Columbian Exposition, realizing the notable work achieved in the erection of a group of buildings of unexcelled appropriateness and architectural quality of design, hereby formally expresses its indebtedness to Daniel H. Burnham and the obligation it owes to the memory of John Welborn Root for the service which they have rendered the profession of architecture in the selection of a group of architects who by their executed works had demonstrated their ability to design the several buildings.

It also desires to recognize the preeminent services rendered to the profession by Daniel H. Burnham, the Director of Works of the World's Columbian Exposition for the efficiency and breadth of administration of the arduous duties of his office, and for the persistency with which he has upheld the dignity of the practice of the profession of architecture, not only in the methods which he has maintained in the execution of the work, but also in obtaining for the first time in the history of this country and on a most conspicuous field an effective alliance of all the associated arts and a recognition of the authors of the work, the evidences of which are before us.

A member: Mr. Chairman, I move the adoption of this minute, and also,

Resolved, That an engrossed copy of the minute be sent by the secretary to Mr. D. H. Burnham, and to the widow of the late John W. Root.

Mr. Ferry: Could not Mr. Adler, who has been in touch with Mr. Burnham through these transactions, give us an expression of his views and feelings.

Secretary Adler: It having been my good fortune to be in Chicago, to be in the immediate vicinity of the growth of these great buildings with which we are surrounded, and to witness the difficulties under which the chief constructor has labored from the beginning to this day, I feel that, however pertinent and well selected as are the words of the minute and the resolution just presented and read by Mr. Stone, it is impossible in mere words to do justice to the sense of appreciation we ought to entertain of the services rendered our entire profession by Mr. Burnham. The preliminary action of Mr. Burnham in insisting upon it in his transactions with the Board of Directors and with the National Commission which had charge of the management of these buildings that this was an occasion of too great magnitude and importance for the introduction of any undignified scramble such as usually characterizes the architectural competition, places us under a debt of gratitude to him and his eminent associate, Mr. Root, both of whom had the strength of mind to place themselves openly and squarely against the position assumed, I regret to say, by the general public and abetted by many of our profession, that the way to select good architects for important work is to have a general scramble and decision based upon a lot of pictures and phrases. That on the whole the selection of the architects who were called upon to design these buildings was a good one, is probably evidenced by the general appreciation and favor with which you have received them. Probably there is not one among you who saw these grounds but eighteen months ago who would have thought at that time that it would be practicable to accomplish one-half of what has been done. I think there is not one of you—I am quite certain that, so far as I was concerned, I did not believe it possible, that this work could be accomplished on the scale of magnitude and quantity upon which it has been done, and in the time. The fact that these buildings are here in their present perfection and practically ready for the installation of exhibits, is something that has never been accomplished in the history of any exposition that has been held heretofore; in all of the world's fairs of which we have record the artisans who were at work upon the buildings were interrupted in their labors in finishing their work by those who came in to install the exhibits. All were in each other's way—all was confusion in every case. The buildings here are in as good condition for the reception of exhibits six months before the opening of the fair as we have been in the habit of seeing a month after the exposition has been formally opened—and all of this upon a site which was almost entirely a morass but eighteen months ago. The executive and administrative ability, the unflagging energy and fidelity which has brought this about is something which casts a reflection

of the glory of their achievements upon our whole profession. I think it is something upon which we all should look with pride, to know that we have among us artists who have designed these great buildings, and that one of our number has accomplished one of the great feats of successful application of administration and executive skill for which the nineteenth century is noted. I believe that the completion of the Pacific Railways, the Suez canal and other great engineering works of our age required no greater administrative ability than the erection and completion of these buildings in the time and manner and under the prevailing conditions. I wish further to recognize the fact, and I think we should all do so, that this man by whom this great work was accomplished did not stand before the public claiming to be the main and only one who had done this, claiming all merit and all honor for the result, and ignoring those who have assisted him in the work, but that, on the contrary, and in defiance of established custom, he has proclaimed publicly that he was only enabled to do this great work by virtue of their assistance. In this, again, he reflects glory upon our profession. If it is found that among us, even those who achieve the greatest success, and with it the right to claim the greatest honor, feel it necessary to proclaim that it is only by the assistance of their professional brethren that they could do so, it speaks well for all of us. Again, though contrary to the custom that has prevailed ever since there were any public buildings in America, in direct opposition to the custom of completely ignoring the brainworker who had conceived and guided the work, but of recognizing all the more those who have risked money—that he has been able to break into this precedent, and to bring into public recognition his coadjutors of the T-square, the chisel and the brush, is something which has given to our profession as a whole a step forward, because this prominent example will be followed again and again, and the authorities who have in their charge public works will have to fall back upon it as a precedent, and can no longer place the architect upon the plane of a mere employé not worthy of recognition for the work he has done because he is paid—or is going to be paid sometime. (Laughter and applause.) The fact is that upon this occasion, architects, sculptors, painters, engineers, all who have assisted in the great work, receive public recognition, and receive this recognition before all the world such as has never before in America been awarded them for work performed, in a manner that is bound to be followed by the managers of other public enterprises. I wish to add further that probably Mr. Burnham would not have been able to accomplish all of what has been done in the way of bringing about the change which we see in these grounds, in the preparing and beautifying of this area for the buildings, had it not been for the genius and ability of Mr. Frederick Law Olmstead. He is a Nestor among us—we all know what he has done before—but this is perhaps the most prominent work of his life. I think that if it had not been for the admirable setting which he has given it, the work of the architects, or at least much of that which is now admired, would have been lost. In consideration of this, I am empowered by the Board of Directors of the American Institute of Architects to propose that the name of Mr. Olmstead be added to the list of honorary members of the Institute.

The President: The question is now on the minute and resolution of Mr. Stone.

Mr. Stone's minute and resolution put and carried unanimously.

The Secretary: I fear that the chairman and none of the members of the committee to which was referred the report upon the examination of the report of the directors of this convention will be here. They are both occupied at the dedication of the Ohio state building. Of the matters touched upon in that report, there were, I think, some that in any event should be taken up by the convention, and with your consent I will present them as they occur in my memoranda, and as nearly as possible as presented in that report. The first and second of those were the appointment of a committee which is to take up your Constitution and By-Laws, which were made up to a great extent, of matter which was referred to at the Cincinnati convention, when the consolidation of the Western Association with this body took place. Much that was then contained in our By-Laws has since grown obsolete and may be omitted, and some recent amendments conflict with each other or with other articles. Then also we have been confronted ever since the consolidation by the problem as to the relations of the Institute, its Chapters, and the members of both to each other. As our By-Laws now stand, anyone wishing to become a member of the Institute must be, at the time of admission, a member of a Chapter; but we have nothing compulsory to make him remain a member of the Chapter after that. A number of complaints have been made about this, but your Board of Directors does not see its way clear to recommending anything different, and the only measure it has offered in connection with the matter effects the relations of the old state Chapters of the Western Association to the other Chapters in their respective states. It has been thought inexpedient to give these state Chapters any control over other Chapters, but your Board of Directors has seen fit to recommend for your adoption an amendment to the By-Laws to the effect, that whenever there exists more than one Chapter within the limits of any state, and where it is desired to communicate officially on behalf of the Institute or on behalf of the profession of architecture with state legislatures, executive or judiciary, that the Chapters in that state shall unite, forming a state association, bearing the name of its state, and that it represent the Chapters and such state association report to the Institute, for the purpose of

transactions with state authorities, and that it shall be unlawful, as far as the Institute is concerned, for any individual Chapter to hold communication with the state authorities except under the direction of the state association so formed. To bring this matter before the meeting, I offer the following resolution :

Resolved, That so much of the report of the Board of Directors as relates to the matters just mentioned, be referred to a committee of three, to be appointed by the chair; that this committee of three shall take in hand the revision of our Constitution and By-Laws, and the proper formulation of these clauses relating to the formation of state architectural societies for certain purposes; and that this committee be given until the next annual convention to complete its work and report same to that convention for action and adoption.

Mr. Taylor: I would like to ask what action is to be desired in relation to the formation of new Chapters or the revivifying of the old ones? The Iowa association, under the Western Association, has been for some time inactive, has done nothing, and part of this is due to the fact that the whole question is in an undecided state, and it is impossible to tell what had best be done. That is the situation today. If it is desired to have the states take hold of this matter at once and go ahead, or wait a little longer, we would like to know it.

The Secretary: In reference to Mr. Taylor, I would say that all of them—every state Chapter, as it existed under the régime of the Western Association, came into the Institute and received a charter as a Chapter of the American Institute of Architects. With reference to the Iowa Chapter, the situation is this: Mr. Taylor wrote to the secretary of the Institute to the effect that there seemed to be very little interest taken in the affairs of the Iowa association, and that he was trying very hard to awaken interest, and when he had accomplished something he would communicate further with the secretary. The secretary is still awaiting a communication from the state of Iowa.

The question was put in relation to the appointment of the special committee of three on amendment of Constitution and By-Laws, and was carried.

Mr. Preston: At a meeting of our Boston society a few days ago, a question came up in reference to a schedule of charges which I desired to bring before the convention, if the proper opportunity presented itself, and it occurs to me that perhaps the question might be referred to this committee that has just been provided for. The question is in regard to the amount of commission that should be charged in cases of alterations of buildings, as distinct from new work. I suppose that work of alterations in buildings involves a larger amount of time and trouble, oftentimes greater skill than in the erection of new buildings, and as a matter of fact I suppose there are few who do not ask and receive a considerably larger emolument than five per cent on the work as provided by an old schedule which some recognize. Many of our members have private schedules, different from the Institute schedule, more elaborate ones, and in those the charge for alterations is always placed at from seven to ten or twelve or more per cent on the work. As five per cent is recognized by the Institute the only modification being the statement that in the statement for services an additional charge be made, it does not seem to cover the case. I would suggest, if it be proper to make such a modification, that this be referred at once to this committee to consider whether it should not be arranged.

The President: My impression is that the labors of the committee are limited. It might be better to have a special committee. Will Mr. Preston make a motion to that effect?

Mr. Preston: I would suggest that a special committee be appointed by the chair, consisting of three members, upon revision of the schedule.

Seconded and carried.

Mr. Ferry: If this is the proper moment, I wish to offer the following:

Resolved, That the American Institute of Architects hereby returns its thanks to the Illinois Chapter of the American Institute of Architects for its courteous attentions and for the entertainment which it has so amply provided for the comfort of those who have attended this convention.

Resolved, That the thanks of the American Institute of Architects be and they are hereby tendered the press of Chicago for their reports of this occasion.

Mr. Rapp: I would suggest that the World's Fair Commission be included in that vote of thanks.

The motion was carried.

Mr. Gibson: In regard to the papers which at different times have been read to the convention, and which in future we may hope to receive, I think I express the opinion of many members in relation to the fact that for the last two or three years there have been fewer of these papers and at the same time greater evidence of the power of the Institute to produce such papers. I will suggest, Mr. President, a resolution authorizing the Executive Committee or some such committee as they may please to delegate their power to, to invite those members whom they may select, to prepare papers on special subjects to be read at the annual meeting, and I give expression to the motion for the purpose of making it an experiment of one year for the present. I would therefore move this as a resolution.

The President: Every member who wishes to can prepare special papers.

Mr. Van Brunt: It seems to be desirable to direct attention to the fact that our next convention, if it is to be held in this city, will be practically a convention held before representatives of the profession from all parts of the world. It becomes therefore a matter of especial importance that our attitude should be one of exceptional dignity, because it seems to me inevitable that representatives of the architectural associations of other countries will expect to hear from the American Institute something of

especial interest to them relating to the progress of architecture, both in regard to its æsthetic points and its practical points, and what are the influences which direct our progress and sustain us. There is no question in my mind that it is entirely practicable to present to the foreign nations of the world some statements of peculiar interest and value. I did not hear all of the resolutions as they were presented, but as I understand it, it seems to me to be of very great importance that this resolution should be adopted and that the board should provide by direct invitation to members who are able to state and present specific cases with dignity and in a pointed and brief manner. This is a very important matter, not only for the next convention, but for all.

Mr. Gibson's resolution was put and carried.

C. Powell Carr: I understand that there is something left out of the arrangements for exhibits—about adding a collection of drawings of the architects of the country at the World's Columbian Exposition. I would like to know what has or will be done in this matter.

The President: If there is such a committee, they will inform us about it; but Mr. Adler says there is no such committee.

Mr. Hilsley: I beg leave to inquire if any action at all is necessary. Would it not suffice to pass a resolution instructing the Directors to take care of it.

Mr. Hunt: I am one of a committee in the eastern states to pass upon designs. I am a member of that committee. Our decision is final. Whatever we pass upon they have got to accept here. And I imagine that is the way the matter will be arranged at different parts of the country. I have been sick in bed these last two weeks. While lying in bed I received a circular which I am to have printed in the east. The plan is to present the drawings on stretchers for the convenience of the public instead of trying to get up frames for ornament—to adopt the system they have in France, of separating the drawings on stretchers. It is certainly a most effective way of exhibiting architectural drawings. That will not prohibit certain water-color sketches in frames, but the general effect of such an exhibit will be better than a glass and frame.

Mr. Yost: I desire to offer the following resolution:

Resolved, That the American Institute of Architects hereby recognizes its obligations and tenders its thanks to H. N. Higginbotham, president of the Board of Directors of the World's Columbian Exposition, and his associates for the use of this hall as a place of meeting, and for granting the freedom of the grounds and buildings to its members during the sessions of this convention.

Carried.

Mr. Van Brunt: I am not sure that I am in order in proposing an addition to our list of honorary members, but it would be a matter of serious regret to us in the future if the name of Henry Sargent Codman was not added to the list of honorary members to take place aside of Mr. Olmstead, for the eminent services he has rendered in laying out the grounds and superintending their development, and I would like to make some recognition here at this convention, where it is proper to make it, in the form of a nomination to honorary membership. Perhaps it should be in the form of a resolution expressing the sense of this convention of the value of Mr. Codman's services. I desire, then, to put that in the form of a resolution, that the Board of Directors be requested to put in motion the name of Henry Sargent Codman as an honorary member of the Institute.

It was so ordered.

Mr. Stone: I am very much embarrassed to be obliged to make a personal explanation. There is an error in the printing of our ballot owing to confusion of letters. There is an error in printing here. This committee nominated Henry Van Brunt for second vice-president. It has been printed wrongly, but we have made correction with pencil. I also wish to make another personal explanation. Much against my protest, the committee thought my name should be proposed for first vice-president. The other ballot presents the name of D. H. Burnham. I hope you will not vote for the name on the left-hand ticket, but will vote for the proper man—D. H. Burnham, of Chicago. The ticket of my committee is as follows:

President—Edward H. Kendall, New York.

First vice-president—Alfred Stone, Providence.

Second vice-president—Arthur Rotch, Boston.

Secretary—Dankmar Adler, Chicago.

Treasurer—Samuel A. Treat, Chicago.

Directors for three years—William G. Preston, Boston; W. S. Wicks, Buffalo; Theodore P. Chandler, Jr., Philadelphia; Norman S. Patton, Chicago; J. Appleton Wilson, Baltimore; P. P. Furber, St. Louis; P. L. Le Brun, New York; Zach Rice, Detroit.

Mr. Yost: I have the honor to report the ticket adopted by the Second Nominating Committee as follows:

President—E. H. Kendall, New York city.

First vice-president—D. H. Burnham, Chicago.

Second vice-president—Henry Van Brunt, Kansas City.

Secretary—Dankmar Adler, Chicago.

Treasurer—S. A. Treat, Chicago.

Directors for three years—Alfred Stone, Providence, R. I.; George W. Rapp, Cincinnati, Ohio; William G. Preston, Boston, Mass.; W. W. Clay, Chicago, Ill.; Joseph F. Baumann, Knoxville, Tenn.; P. P. Furber, St. Louis, Mo.; R. W. Gibson, New York, N. Y.; C. H. Johnson, St. Paul, Minn.

President Kendall: Gentlemen, are you ready to proceed with the election? If so, I will appoint as tellers, the chairmen of the committees—Mr. Stone and Mr. Yost.

Mr. Stone: We have two tickets. I think we had better adopt the Australian method and put a cross against the name of the men you wish to vote for.

The Secretary: Mr. Chairman and gentlemen, while you are voting, I would like to have you consider that the time is coming very soon, if it has not arrived already, when no one from among your members will be able to discharge the duties of the secretaryship as they should be—when you will have to appoint or employ a secretary who devotes himself entirely to the business of the Institute; and get ready to pay him a salary sufficient to secure the services of a man of that kind. I hope, having explained the matter to quite a number of my friends, that a resolution will be presented—I have one prepared—to cover this. I move now that the Board of Directors be empowered, if they can, to have a person who they consider qualified—to employ on behalf of the Institute a permanent secretary at a salary of not more than \$3,000 per annum.

Mr. Yost: I think I would like to amend that by changing the title of that officer to that of a clerk, and that we still ought to have a secretary of somewhat of a dignified standing, who will perhaps have special charge of the clerk. I make an amendment of that kind to that motion.

The Secretary: I wish to state in reference to the amendment which Mr. Yost has proposed to my motion, that if we have a secretary, we ought to have one who is secretary. If we employ anyone who will do our work, we ought to give him all the honors that pertain to such duties, and enable him to discharge those duties efficiently, and it is to be supposed that the directors will not supply us with a secretary whom the Institute will be ashamed to call its secretary. I trust Mr. Yost will withdraw his amendment.

Mr. Yost: Mr. President, I am not sure that I exactly approve of making this matter final. I think if the directors could take the step tentatively without making a permanent engagement of a secretary, it might be well, but I am not sure it is the best policy for the welfare of the Institute at large. There is no doubt but that we have a large amount of work to do, and that after proper consideration we ought to do it, but whether the person can be found who will do that and yet uphold the dignity of the Institute as a secretary ought to do, in correspondence with perhaps foreign bodies—there is some doubt in my mind whether you can find such a person, and I would be loth to have the Board of Directors bound to make a permanent engagement, if they did not find such a person. I think it might be left optional.

The President: This question was fully discussed, and it was considered a tentative one and would not be persisted in if not found consistent.

The Secretary: The motion is, that if the Board of Directors find they can get such a man who will serve on that understanding, that they shall be authorized to employ him.

The motion was carried.

The President: I would like to ask Mr. Jenney if he would not tell us about the World's Congress of Architects which is to take place here next August? Where it is to be held, at what time and why we cannot have our convention at the same time?

Mr. Jenney: Mr. McLean is the secretary of the committee, and I would ask Mr. McLean to tell what is to be done. He has done the correspondence, he has got the names of all the foreign societies, has sent a preliminary address, and it is some time since we have had a report from him stating the results, and I would ask him to report if he will be kind enough.

The President: I wanted especially to know the exact date of the convention.

Mr. McLean: Gentlemen,—The circular, which you no doubt all received from the Committee of the World's Congress Auxiliary of the World's Columbian Exposition on a congress of architects, stated the general purpose and scope of the proposed congress and names of the committee. What has been done is the collection of the names of all English speaking architects and the sending of this circular. We have not yet received the names of the French, German, Italian and Spanish architects. There are about five thousand five hundred English speaking architects in that list. The congress will be held the first week in August of next year. That has been apportioned to us by the president of the congresses in the general division. We tried very hard to get the month of September, realizing that September would probably find the Fair in its most perfect condition, but because of other congresses with kindred relations we found that the first week in August was as near that time as we could obtain. It will be held in the Art Section, and other arts will hold their congresses about that time. That is about all the practical work that has been done. The details are progressing. I did not come into the meeting in time to hear what was said by Mr. Hunt and others in regard to the action of his committee—your Committee on Foreign Correspondence, which was appointed with reference to the congress of architects, and which, it is expected, will coöperate with our committee. We hope that some action has been taken which leaves that committee entirely free to act with us. It will be necessary for the American Institute of Architects, as well as all other institutes throughout the world, to appoint certain members as auxiliary to our committee. It will also be necessary for the Institute to appoint certain of its members to present themes for reading and discussion at that convention. Whether this should be done by the convention at large or by a committee appointed for such purpose from among your members, or whether you can leave that entire matter to your Committee on Foreign Correspondence is for you to decide. This should be done. As our committee is acting with other societies throughout the world, it seems to me that might be left with other things to your Committee on Foreign Correspondence. In relation to an exhibit of

drawings, which seems to be one of the most interesting features from the general standpoint of the congress, this should be made representative not only of the architects here but abroad. The collection and display of such an exhibit will be one of the principal works of this committee. We shall try our utmost to receive through the different foreign societies models and drawings of their buildings, their methods of work, everything of the sort that we can collect that will be of information to us, just as they will come here to find, as far as possible, what our methods of work are, of our construction and the condition and advancement in American design. I suppose it would be incumbent upon the American architects to vie with foreign architects—if possible, to make their exhibits of drawings and models larger than any foreign collection; but that, also, will be arranged by this committee and your Committee of Foreign Correspondence. My thought has been to see Professor Ives, arrange with him for a certain place that I know of in the Art building that I think would be superb for such an exhibit; but he has not yet been seen and no arrangement has been made, but I think that suitable space can be secured. I believe this is all, gentlemen, except that this committee will send you particulars from time to time and all information in regard to the progress of the work, and that may or may not include what has been done by your foreign correspondence committee, but our committee shall certainly send you information individually. I would like to make an explanation here. I was told by a member of the architectural press the other day that he did not receive a copy of the preliminary address. Before I went on a vacation six weeks ago, I addressed as secretary a letter to the editors of all architectural publications, and directed that this letter and a copy of our announcement should be sent them. I do not know whether any copies were ever sent, as upon my return a week ago, Institute matters and my own personal matters pressed upon me, and I laid aside letters received regarding the congress, and have done nothing in regard to it, nor even asked questions in regard to what was done. I presume those were sent. I hope they were. If not, they will be sent again, and in the future care will be taken to send such matter to the press so that it will be received as simultaneous as possible.

Mr. Myers: I would like to ask a question. You referred several times to "your" Committee of Foreign Correspondence. May I ask what is meant by the pronoun?

Mr. McLean: By your Committee of Foreign Correspondence, I mean the committee which was appointed last year at the Boston meeting of the Institute. Mr. Hunt is chairman of it. Our committee is appointed by the World's Congress Auxiliary of the World's Columbian Exposition. D. H. Burnham is chairman.

Mr. Myers: What is the view of this congress? Do you invite each foreign architect or do you ask each foreign society to send representatives.

Mr. McLean: That question should be carefully answered. I think it would be fair to say that we simply notify every architect that we can reach that in the first week in August of next year there will be a congress or convention of architects here in Chicago. That they are welcome to attend the congress if they happen to be in the city at that time. Otherwise, the architectural profession or the citizens would assume the responsibility. It may not go so far as railroad fare and hotel bills for every architect that came here from Kamchatka or from Australia, as we cannot do that, but we want to see every architect in the known world here in Chicago at that time, if we can possibly do so, but assume no responsibility other than that generally included in fraternal courtesy.

Mr. Hunt: I had the misfortune to be appointed the chairman of this Committee on Foreign Correspondence a year ago. I entered into a correspondence with a number of foreign architects, or rather they entered into a correspondence with me, and they wanted to know if we were going to have a conventional congress of architects, and I replied that we were. I wrote several times and sent lists to all the societies I knew of to inform them about what was going to be done, and I would like to ask the secretary now if the prospectus has not been sent to all foreign societies. I understand it has been sent to the English speaking architects. Now, those who have taken more interest than anyone else are the French. Come to think of it, I asked some of them if they would suggest some exhibits, and they have; but the secretary should, I think, invite them; in the first place, send these prospectuses to all the societies in Europe where there are architectural societies, request that they take part in this convention and request them to suggest appropriate exhibits, and I think he would get appropriate responses.

Mr. McLean: These proceedings, at the present time, should rather take the nature of a personal conversation between Mr. Hunt and our committee, because this is the first time that our committee has become aware of what he has done. These lists—his work—has never reached our committee. It has been probably sent somewhere else and has never reached us. Our committee has written these societies, and the answers have not yet been received.

Mr. Hunt: I beg your pardon, sir. They were addressed to the auxiliary, and my letters have been answered, and I have been in correspondence with that committee for several months; consequently my letters have been received and answered, and it is not my fault if they have not been passed down to the secretary.

Mr. McLean: As I said before, this should have been a personal conversation between Mr. Hunt and myself. I think there is nothing in it that should take the time of the convention.

Mr. Hunt: That is the only way to accomplish anything. These societies should be notified as soon as possible, so that the

societies will bring exhibits and will suggest certain papers that in all probability they will bring before the convention, and the sooner they know about it the better.

Mr. McLean: I am glad to know that Mr. Hunt's ideas and those of our committee exactly coincide. The outline presented by Mr. Hunt is exactly what I have been trying to accomplish.

Mr. Jenney: I want to ask if that notice is sufficient in regard to the date suggested.

Mr. McLean: Mr. Bonney, president of the World's Congress Auxiliary, never wrote to our committee on the subject, but he showed me his note book, and said that the first week in August was the time selected for the congress of architects.

The Secretary: I presume it would be part of the work of this convention to determine which of the standing committees of the last two years shall be continued. The first of those is the Committee on Foreign Correspondence, then the Committee on Education, Committee on Code of Professional Ethics, Clerk of Works, Uniform Contracts, Conservation of Public Buildings, Competition Code. Of these committees, that on Foreign Correspondence, we have not heard from the secretary, but its chairman has done some active work. The Committee on Education, as has always been the case, has done nothing. The Committee on Code of Professional Ethics has done nothing as recommended by its chairman last year. The Committee on Clerk of Works has made its report, and though continued last year, has outlived its usefulness. The Committee on Uniform Contract has been doing some work and its chairman is here. The Committee on Conservation of Public Buildings is in existence and has done work. Also the Committee on Competition Code. I move, Mr. Chairman, that the president be directed to continue in existence the Committee on Foreign Correspondence, Education, Uniform Contract, Conservation of Public Buildings and on Competition Code; that he be requested to appoint members of those committees. I also move that the Committees on Code of Professional Ethics and on Clerk of Works be discontinued.

Mr. Gibson: I move that the Committee on Clerk of Works be discharged. I would like to say that when I found that I should be unable to be present, I wrote a long letter and placed the affairs in the secretary's hands, hoping that he would then discharge the committee, because the previous year it had made a poor report. Nothing had been referred back to it. I supposed he was holding it in abeyance and nothing further was done on the committee, and I expected as far back as last year that the committee would be discharged, and therefore would now second Mr. Adler.

Carried.

The Secretary: I have made inquiry of a majority of the members of the Board of Directors and they unite in indorsing the recommendation that honorary membership be extended to Mr. Codman, the associate in the work of landscape gardening that has been accomplished here, and I move that in the name of the Board of Directors Mr. Codman be made an honorary member.

Recommendation unanimously adopted.

The Secretary: I move that pending the counting of the ballots, the convention adjourn for lunch.

It was so ordered.

After luncheon, the tellers announced the following result:

President—E. H. Kendall, New York city, New York.

First vice-president—D. H. Burnham, Chicago, Illinois.

Second vice-president—Henry Van Brunt, Kansas City.

Secretary—Dankmar Adler, Chicago, Illinois.

Treasurer—S. A. Treat, Chicago, Illinois.

Directors for three years—Alfred Stone, Providence, R. I.; George W. Rapp, Cincinnati, Ohio; William G. Preston, Boston, Mass.; W. W. Clay, Chicago, Ill.; Joseph F. Baumann, Knoxville, Tenn.; P. P. Furber, St. Louis, Mo.; R. W. Gibson, New York city, N. Y.; C. H. Johnson, St. Paul, Minn.

Number of ballots cast; 74.

Next place of meeting, Chicago.

The President: I thank you for this evidence of your favor, and especially for the honor of working another year for the American Institute of Architects, and promise you all the zeal and energy of which I am capable. (Applause.) A motion to adjourn is now in order.

On motion the convention adjourned.

ASSOCIATION NOTES.

CHICAGO ARCHITECTURAL SKETCH CLUB.

Following an interesting discourse by Mrs. Lucy Perkins upon Egyptian hieroglyphics, illustrated by many water-color copies from Egyptian papyrus, which was listened to by a large audience of members of the club and ladies at the regular meeting, October 18, on the evening of November 1, Mr. Fritz Wagner, of the Northwestern Terra Cotta Company, told the members what he knew about draftsmen and draftsmanship. Mr. Wagner in his inimitable style caricatured the draftsmen, depicting the different types of draftsmen in a good-natured way that awoke much applause. Then continuing, the speaker for an hour told his audience how not to make plans, laying special stress upon the difficulties that arose through allowing contractors to have plans before all details were accurately measured and noted. The absence of the opening through the cornice for down spouts, the location of chimneys, etc., led to a demonstration on the blackboard of easy ways for ascertaining the measurement of circular bays and orioles. Much wisdom has Mr. Wagner, and he freely imparts it and in such a clear practical shape that his lectures are always well attended and deemed of greatest value by the club.

The result of the Robert Clark Medal competition was announced. The requirements were a design, Egyptian in character, for the entrance to a large cemetery, combining a waiting room, a crematory and a chapel. The competition, which is open to all architectural draftsmen under thirty years of age, closed September 15. Thirteen sets of drawings were received, the committee consisting of Dankmar Adler, N. Clifford Ricker, Henry Ives Cobb, Samuel A. Treat and Lorado Taft, making the award as follows: First prize, gold medal, A. Sandblom, of Chicago; second prize, silver medal, Walter E. Pinkham, of San Francisco; third prize, bronze medal, John Zettel, of Cincinnati; honorable mention, bronze medal, Henry H. Brauu, of New York city; C. A. S. C. complimentary bronze medal, John Richmond, of St. Joseph, Missouri.

The C. A. S. C. catalogue is in press and will be a magnificent showing of the work of club members and should have a large sale among draftsmen everywhere.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

The eighth annual exhibition of architectural and decorative drawings of the Architectural League, of New York, will be held at the American Fine Arts Society's building, 215 West Fifty-seventh street, New York, and have on exhibition the following objects, not before publicly exhibited in New York, namely:

Architectural designs embodied in plans, elevations and sections, or shown in perspective. Designs for decoration, furniture and the like. Photographs of executed work. Cartoons for stained glass, full-sized drawings for ornament and the like. Models of executed or proposed work. Completed work, such as carving in stone or wood, wrought iron, mosaic, glass, stuffs and furniture. Sketches, drawings and paintings of architectural or decorative subjects.

1. The exhibition will be open to the public on Monday, January 2, 1893, and will remain open until the evening of Tuesday, January 24. There will be a private view for exhibitors, the press and members of the Architectural League, on December 31, from ten A.M. to four P.M.

2. The time for receiving exhibits will be from Monday, December 19, until Wednesday, December 21, though separate shipments from outside of New York may be made earlier, if desired.

3. The League will collect and return all works in New York city, Philadelphia and Boston, of which timely and sufficient notice is received, free of charge to exhibitors; the return to be made in the same city where the collection is made, but all others must be delivered at the Fine Arts building, carriage prepaid, unless special arrangements have previously been made. Collections will be made: In New York, on Monday, Tuesday and Wednesday, December 19, 20 and 21, by W. S. Budworth & Son, No. 1 West Fourteenth street; in Boston, on Friday and Saturday, December 16 and 17, by Williams & Everett, 190 Boylston street; in Philadelphia, on Friday and Saturday, December 16 and 17, by J. E. McClees & Co., 1417 Chestnut street.

4. ENTRIES.—The blank list enclosed with this notice must be filled up and sent to the secretary before December 15. No work will be sent for, in any case, unless the entry for it has been received by the secretary.

5. A label must be attached to each work, giving the title of the work, and its author's name and address, and the name of draftsman.

6. Drawings must be either framed or mounted on stretchers.

7. All rules customary at exhibitions, and not above mentioned, will be considered to apply equally to this exhibition.

8. The selection and arrangement of exhibits will be decided by the following Committee on Exhibitions: Russell Sturgis, chairman, ex-officio; Warren R. Briggs, ex-officio; Frank A. Wright, ex-officio; Edward H. Clark, H. J. Hardenbergh, George Keister, Alfred H. Thorp—Sub-Committee on Architecture; Edward Hamilton Bell, F. S. Lamb, E. W. McDowell—Sub-Committee on Decoration.

EDWARD T. HAPGOOD, Secretary.

SPECIAL NOTICE TO NON-RESIDENT EXHIBITORS.

Send blanks to the secretary, and all packages and cases to some consignee in New York, who will receive and unpack them, deliver at the American Fine Arts Society's building, and return at the close of the exhibition.

The following are among those who attend to such business, namely: W. S. Budworth & Son, 1 West Fourteenth street, and Thomas A. Wilmut, 54 East Thirteenth street.

The sixth annual competition for the gold and silver medals of the Architectural League, in connection with the League exhibition, is as follows:

CONDITIONS.

First.—The competitors must be residents of the United States, and under the age of twenty-five; and

Second.—The drawings shall be made in conformity with the following programme, and in all parts and portions, entirely by the hand of the competitor.

The awards will be made under the direction of the Committee on Competitions and Awards.

The successful drawings, and such others as may be thought worthy, will be hung at the exhibition, the first and second prize drawings being so indicated, and these latter shall thereupon become the property of the League.

PROGRAMME.

"A FOUNTAIN IN COMMEMORATION OF THE DISCOVERY OF AMERICA."—This fountain is supposed to be erected by popular subscription, against the west wall of the reservoir, facing Bryant Park, New York.

The park is about 500 feet square, flanked on three sides by streets, and is level. Along one side is the wall of the reservoir, which is to be assumed as of gray granite, more or less covered by vines and creeping plants. It has a batter of about one foot to ten, is forty feet high and some five hundred feet long. The present Egyptian cornice (fillet, large cavetto, with roll moulding below) may be replaced over the space occupied by the fountain by some suitable cornice with balustrade.

One or more panels should be provided for inscription. A statue of Columbus need not of necessity form part of the composition, since the fountain is to commemorate the discovery of America rather than the person of the discoverer.

The fountain is to be regarded as an architectural embellishment of the central part of the wall rather than as an independent structure.

Required, two sheets 24 by 36 inches; on one sheet a plan, section and elevation to a scale of one-quarter inch to the foot; on the other sheet a perspective view.

Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, place and date of birth of the author, and must be mailed to the Committee on Competitions and Awards of the Architectural League, No. 215 West Fifty-seventh street, New York, on or before Saturday, December 24, 1892. Drawings are to be delivered flat, carriage paid, at the same time and place. They will be returned at the close of the exhibition at the expense of the contributor.

GEORGE L. HEINS, Chairman,

EHRIK K. ROSSITER,

EDWARD H. KENDALL,

Committee on Competitions and Awards.

OUR ILLUSTRATIONS.

French sketches by J. F. Jackson.
 The Lakeside Club House, Chicago; S. S. Beman, architect.
 Design for residence, St. Joseph, Mo.; George M. Siemens, architect.
 Apartment Buildings for E. B. Smith, Chicago; Pond & Pond, architects.
 Residence for Charles Kruse; Rapp & Aiken, architects, Cincinnati, Ohio.
 The Kimball Carriage Factory, Chicago; Flanders & Zimmerman, architects.
 Du Quoin School, Du Quoin, Ill.; Charles E. Illsley, architect, St. Louis, Mo.
 Design submitted for the New City Hall, Milwaukee, Wis.; H. C. Koch & Co., architects.
 Classical designs in furniture, by Stephen M. Wirts, Chicago.
 Permission of J. A. Colby & Sons.
 Design submitted for the New City Hall, Milwaukee, Wis.; Henry Ives Cobb, architect, Chicago.
 New Hampshire State Building, World's Columbian Exposition, Chicago; George B. Howe, architect, Boston, Mass.
 Views of "Ravine Lodge," Residence of S. M. Millard, Highland Park, Ill.; W. W. Boyington & Co., architects, Chicago. Reproduced from *The Elite News*, Chicago.
Photogravure Plate. Residence of E. F. Blake, Toronto, Can.; Knox & Elliot, architects. Building of three flats for W. L. Kerber, Chicago; Francis M. Whitehouse, architect.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Residence at Rochester, New York.
 The Lexington Hotel, Chicago; Clinton J. Warren, architect.
 Residence at Cincinnati, Ohio; Samuel Hannaford & Sons, architects.
 Residence of E. B. Sargent, Cincinnati, Ohio; William Martin Aiken, architect.
 Residences for Montgomery Ward, Chicago; Beers, Clay & Dutton, architects.
 The Harbord Street Collegiate Institute, Toronto, Can.; Knox & Elliot, architects.
 Residence of Richard Mitchell, Cincinnati, Ohio; Samuel Hannaford & Sons, architects.
 James W. McLaughlin, Cincinnati, was the architect of the residence of A. T. Goshorn; published in the October number, photogravure edition.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architect Clinton J. Warren: For General Strong, at 169 Fifth avenue, one-story addition and remodeling building; will put in new elevators, stairs, marble wainscoting, mosaic floors, steam heating, electric light, plumbing, etc.

Architect John R. Scott: For Judson A. Tolman, on Fifty-ninth street and Michigan avenue, a three-story apartment house; 70 by 153 feet in size; to have stone basement and above of red pressed brick and terra cotta, slate, brick and terra cotta bays; inside finish to be in oak, marble wainscoting, etc.

Architects Jaffray & Ohrenstein: For E. C. Phelps, on Wharton avenue and Sixty-sixth street, three two-story and basement residences; pressed brick and stone fronts, hardwood trimmings, electric light, furnaces, etc.

Architects Lamson & Newman: For J. L. Hubbell, on Congress street near Sacramento avenue, a two-story residence; to have a stone front, hardwood interior, etc.

Architect J. J. Kounh has completed drawings for the Ricardi apartment house to be erected on Twenty-fourth street and Indiana avenue; it will be eight stories; 130 by 127 feet in size; of brown pressed brick and stone, have marble entrance, steam heating, electric light, elevators, gas ranges and fireplaces and the best of sanitary improvements; the cost will be about \$600,000.

Architect E. M. Newman: For C. F. Gardner, on Madison avenue and Seventy-third street, a four-story apartment house; 125 by 100 feet in size; to have three fronts of light-colored pressed brick with stone trimmings; the interior to be finished in hardwoods and have steam heating, electric light, gas ranges, fireplaces and all improvements. Also for the Coventry Machinist Company, of America; to be erected at Richmond, Indiana, a three-story factory, 55 by 250 feet in size; a two-story building, 60 by 100 feet in size; one two-stories, 40 by 60 feet in size; one 60 by 80 feet in size, besides engine and boiler house.

Architects Wilson & Marble: For W. H. Pruyn, on Forty-second street, near Drexel Boulevard, a four-story apartment house; size 50 by 90 feet; to have a stone front, hardwood interior finish, steam heating, electric light, etc.

Architect Robert Rae: For F. C. Berry, on Forty-fifth street and Woodlawn avenue a block of three three-story residences; size 60 by 70 feet; to have stone fronts of handsome design, hardwood interior finish, electric light, steam heat, etc. For W. A. Cooper, on Fifty-fifth street and Washington avenue, a three-story residence; size 25 by 70 feet; to have a stone front, hardwood finish, furnace, electric light; cost \$10,000. For W. J. Woods, on Calumet avenue, near Forty-third street, a three-story flat building; size 25 by 65 feet; to be of pressed brick and stone front, have steam heat, electric light, gas ranges, fireplaces, etc.; cost \$15,000.

Architects Flanders & Zimmerman: For De Young Williams, on St. Lawrence avenue, near Forty-sixth street, a block of eight residences; to have very prettily designed stone fronts, hardwood interior finish, electric light, all the sanitary specialties, furnaces, gas ranges, fireplaces, etc. Making plans also for the same owner on Champlain avenue, between Forty-sixth and Forty-seventh streets, two two-story residences; size 20 by 65 feet each; to have stone fronts, the best of plumbing, furnaces, etc. For J. P. Healey, at Geneva Lake, a two-story summer residence; to be of frame construction, have stone basement, hardwood finish, plumbing, etc.

Architect H. M. Hansen: For August Rietz, on Sheldon street near Randolph street, four three-story and basement flat buildings of pressed brick and stone fronts, with galvanized iron bays, sanitary plumbing, etc.; cost about \$25,000.

Architect Theodor Lewandowski: Making plans for the Polish restaurant to be erected at the World's Fair for Count Lubinski. It will be a very handsome pavilion, 50 by 80 feet in size, in the Moorish style of architecture. Also, for the Mather-Brewing Company at Wausau, Wisconsin, a malt house with kiln, elevators, conveyors, etc.; to be fireproof, have electric light, and cost

\$20,000. For W. Gifford, corner of Polk street and California avenue, a four-story store and flat building, 53 by 124 feet in size; to be of dark-brown pressed brick and stone trimmings, have all the improvements and cost \$30,000.

Architect Thomas Wing: For Sydney McHie, on Washington boulevard, three three-story residences, of buff Bedford stone fronts, hardwood interior finish, the best of plumbing, furnaces, etc. For William and J. F. Bunton, on Sixty-first and Madison avenue, a four-story apartment house, 163 by 70 feet in size; to have two fronts of light-colored pressed brick with stone trimmings, marble wainscoting and tiled floors, electric light, steam heating, etc.

Architect Francis J. Norton reports a handsome four-story block to be erected at the southeast corner of Sixty-fifth and State streets for Fred D. Hess. It will have a frontage of 200 feet. The exterior will be built of stone and iron, plate, art and beveled glass; copper bays with three projecting towers; the interior will be hardwood oil finish, with all the latest sanitary, electric and modern improvements; cost \$75,000; work has already commenced. Also, a fine business building, 50 by 75 feet in size, three stories high, for John Bouchard, to be erected at the corner of Forty-seventh and Wallace streets; the exterior will be built of stone and iron, plate glass with copper bays and projecting towers; the interior will be hardwood, oil finish, and have all the latest sanitary, electric and modern improvements; cost \$17,500. Also, let contracts for the Peyton building to be erected on Division street near California avenue; it will be three stories high, built of stone and iron and hardwood, with all the latest improvements; cost \$135,000. Mr. Norton is also completing plans for a handsome five-story hotel, 75 by 200 feet in size, for R. A. Rood, to be built at Vernon avenue near Forty-sixth street; it will be divided into 215 rooms; the exterior will be copper and terra cotta and stone; it will have three massive arches and three projecting towers; the interior will have elevator service and all the most approved hotel appliances; cost \$125,000. Also, a large theater and double four-story apartment building to be built with a frontage of 75 feet on Lake street and 75 feet on Cedar street, Evanston; it will be 400 feet long, and is to be built by a local syndicate; it will have six massive arches and projecting cupolas, and be built of stone and iron and terra cotta, and art and plate glass; the exterior and interior will be fitted up with all the latest modern improvements which go to make up a modern building; cost \$175,000.

Architects William Prosser, Jr., & Co.: Preparing plans for the second section of the South Shore Hotel; to be erected on Seventy-third street and Bond avenue; it will be four stories; 110 by 187 feet in size; to be of frame and staff with metal lath on the exterior. Also for P. W. Anderson, at 716 Ayers court, Evanston, a three-story frame residence, 40 by 60 feet; stone basement, electric light, furnace, etc.

Architects F. L. Fry & Co.: For C. B. Hayden, corner of Francisco street and Hoyne avenue, a three-story flat building; to have a pressed brick side and stone front; the interior to be finished in quarter-sawn oak, have steam heat, electric light, gas ranges, fireplaces, bells, speaking tubes. For A. B. Camp, on Indiana avenue and Fiftyeth street, six three-story flats, 132 by 171 feet in size; to have fronts of pressed brick and stone, stone arches; marble tiling, electric light, steam heat and all the improvements. Also for A. B. Camp, on Forty-seventh and Wright streets, Town of Lake, a three-story store and flat building, 100 by 110 feet in size; to have a pressed brick and stone front; cost \$30,000.

Architects Marshall & Ryder: For F. A. Hill at Austin, sixteen two-story and basement frame houses; to have stone basements, hardwood trimmings, sanitary plumbing, furnaces, etc. For F. B. Marshall, at Kenwood, a four-story apartment house, 40 by 70 feet; to have a pressed brick and stone front, hardwood interior finish, marble wainscoting, mosaic work, freight elevator, gas ranges and fireplaces, electric, steam heating, laundry driers, etc.

Architect F. B. Townsend: For W. C. Gillett, a two-story frame residence, 44 by 76 feet in size; to be erected at Edgewater; stone basement, hardwood finish, electric light, furnace, etc.

Architect E. H. Turnock: For Mrs. Anna Foster, at 3533 Armour avenue, a three-story flat building, of pressed brick and stone front, hardwood finish, plumbing, etc.

Architect W. G. Barfield: For Mrs. S. A. Whetstone, on Wharton avenue near Sixtieth street, a two-story flat building, of pressed brick and stone front.

Architects Thrubull & Postle: For D. C. Cook, at Elgin, a two-story and basement factory, 60 by 85 feet in size. For A. E. Ford, on Milwaukee avenue near Leavitt street, a block of three-story stores and flats, of pressed brick and stone. For Coolidge & Montross, a four-story apartment house, 50 by 78 feet; to be of buff pressed brick and stone, have electric light, steam heat and all improvements; to be erected on Sixtieth street and Oglesby avenue.

Architect Ira C. Saxe: For William J. Baker, on Sixty-third street and Drexel avenue, a four-story store and flat building, 100 by 117 feet in size; to be of pressed brick and stone front, have steam heat, electric light and all improvements. For W. W. Lloyd, on Commercial street, Ravenswood, a three-story flat building, of pressed brick and stone front; to have electric wiring, steam heat, etc. For M. O'Sullivan, on Sixty-sixth street and Cottage Grove avenue, a three-story store and flat building, 48 by 109 feet; to be of pressed brick and stone front, and cost \$30,000. Also made plans for a five-story hotel, 150 by 175 feet in size, to be erected on Monroe avenue, south of Fifty-fifth street; it will have a stone front, hardwood finish, steam heating, electric light and all improvements, and cost about \$200,000. It will be named the Hotel Monroe. The foundations are now being put in.

Architects Kleinpell & Borst: For J. J. McClellan, on Sixty-sixth place near Madison avenue, three three-story residences, 50 by 65 feet; to have cut-stone fronts, copper bays, slate mansards; interior being finished in hardwoods, and to have all improvements, electric light, etc. For Ed. Wisdom, finishing plans for a three-story and basement apartment house, 40 by 72 feet; to be erected on Sixty-sixth place, between Hope and Stony Island avenues; first story to be of stone and above of buff pressed brick and stone; cost \$20,000. Also for Mrs. L. C. French, on Seventy-first street and Oglesby avenue, a three-story flat building, to have all improvements. For Coleman & Green, on Oglesby avenue and Sixty-seventh street, a four-story store and apartment building, to have two fronts of light-colored pressed brick.

Architect George Grussing: For George Berry, at 900 Walnut street, a two-story flat building, 24 by 61 feet; to have a front of buff Bedford stone, all the sanitary improvements, electric wiring, furnaces, etc. For Messrs. Roth & Barry, on Lake street near Columbia place, four three-story stores and flats, 100 feet frontage; to be of stone with copper bays, hardwood interior finish, electric wiring, all sanitary improvements; cost \$40,000. For Mrs. D. Sadler, on Fulton street, near Kedzie avenue, a two-story flat building; to have stone front, hardwood finish, etc.

Architect Ferdinand Parmentier: For West Pullman Lumber Company, a two-story frame hotel and three two-story frame houses. Also making plans for a pavilion, to be erected on Lake avenue near Fifty-fifth street, for M. Laubsheimer.

Architect J. E. O. Pridmore: For O. P. Curran, on Michigan terrace, between Fortieth and Forty-first streets, a four-story apartment house, 107 by 115 feet in size; to have a light-colored pressed brick and stone front, steam heat, elevators, electric light, etc.; cost about \$100,000. For L. L. Coburn, on the southeast corner of Polk and Norton streets, a four-story store and flat building, 96 by 108 feet; to have a pressed brick and stone front, and cost \$60,000. For William Kirby, on St. Lawrence avenue, near Forty-seventh street, a three-story apartment house, 50 by 75 feet in size; to have a stone front, marble wainscoting, tile floors, steam heating, electric light, all sanitary plumbing; cost \$20,000. For W. L. Moss, corner of Forty-seventh street and Greewood avenue, remodeling residence.

Architects Marston & Hotchkins: For A. F. Shuman, on Fifty-sixth street and Stony Island avenue, a four-story hotel; 42 by 164 feet in size; to be of pressed brick and terra cotta front, have steam heat, electric light and all improvements.

Architects Mayo & Curry: For A. J. Robertson, on the northeast corner of Rhodes avenue and Sixty-seventh street, a three-story hotel; size 125 by 100 feet; to have two fronts of pressed brick and stone, electric light, electric heating, all sanitary improvements, and cost \$50,000.

Architects Patton & Fisher: For J. J. Shutterley, on the northeast corner of Forty-sixth street and Woodlawn avenue, two three-story apartment buildings; size 100 by 76 feet and 50 by 70 feet; to have fronts of granite with Bedford stone trimmings; cost \$50,000. For Messrs. P. S. Grosscup and F. L. Wean, on the northeast corner of Grand boulevard and Forty-third street, an eight-story apartment house; 50 by 78 feet in size; to have a light-colored

pressed brick front with terra cotta and stone trimmings, steam heat, elevators, electric light, etc. For E. H. Pitkin, at Oak Park, a handsome two-story basement and attic frame residence, stone basement, electric light, etc. For Jessie L. & F. F. Oviatt, on Dearborn avenue, near Chicago avenue, a five-story and basement family hotel; to be of pressed brick and stone, have electric light, steam heat, elevators, all conveniences, and cost \$50,000.

Architect L. G. Hallberg: For V. T. Persons, corner of Hoyne avenue and Jackson boulevard, a three-story flat building; size 27 by 63 feet; to be of pressed brick and stone front, have all sanitary conveniences, furnaces, etc. For Rev. E. Wingren, at Norwood Park, a two-story frame residence; stone basement, sanitary plumbing and furnace.

Architect D. A. Lapointe: For Mrs. Margaret Hurtz, at Thirty-fifth and La Salle streets, a four-story and cellar flat building; size 24 and 88 feet; to be of pressed brick and stone front; have hot-water heating and all improvements; cost \$25,000. For M. Coughlan, on Walnut street, near Sacramento avenue, a two-story flat building; size 22 by 60 feet; to have a pressed brick and stone front with copper cornice, hardwood interior finish, the best of plumbing, furnace, etc.; cost \$8,000.

Architect William Strippleman: For F. P. Nelson, on Cottage Grove avenue, between Fifty-fourth and Fifty-fifth streets, a four-story and basement apartment house; size 96 by 66 feet; to have two stories of stone and the rest of pressed brick and stone; hardwood finish, electric wiring, steam heating, elevators, etc.; cost \$50,000. For the Lakeshore Foundry, on the North pier, one-story shop; size 28 by 175 feet; two-story boiler house, core oven, etc. For Mrs. Harriet Wallace, at 1189 Wilcox avenue, a two-story and cellar flat building; stone front, sanitary plumbing, furnace, etc. For Messrs. Hafner & Schoen, corner of Dearborn and Spring streets, a five-story and basement warehouse; to be of pressed brick and stone front, have steam heat, electric light, and cost \$30,000. For T. H. Tolman, on Coventry street, north of North avenue, tannery and glove works, a five-story building, 35 by 150 feet in size; a two-story building, size 25 by 150 feet; one-story boiler house, etc.; steam heat, electric light, power, etc.

Architects Bettinghofer & Hermann: For W. H. Ehlers at Glen Ellyn, a three-story and basement hotel, 68 by 80 feet in size; to be of pressed brick and stone front, have steam heat and dumb waiters, gas fixtures and all sanitary improvements; cost about \$25,000. The first story will contain a bank with fireproof vaults. For Carl and Fred Schuber, at 807 and 809 North Halsted street, a four-story and basement store and flat building, 50 by 50 feet in size; to have a pressed brick and stone front, with galvanized iron bays, slate tower, etc.; cost \$15,000. For Nic Man, at Rose Hill on Clark street, a two-story and basement residence, 29 by 60 feet in size; cost \$5,000. For N. Kutlen, on Michigan boulevard, a two-story basement and attic residence, 25 by 60 feet in size; to be of pressed brick and stone front, have oak finish, hot-water heating and all improvements.

Architects Ostling Brothers: For P. Lindblad, on Troy street, a two-story flat building, 27 by 65 feet in size; to have a stone front; cost \$8,000. For Dr. M. Schucker, at 4623 Ellis avenue, a three-story flat building, 25 by 68 feet in size; to cost \$10,000.

Architect W. R. Clayton: For V. E. Prentice, at Cascade Springs, South Dakota, a one-story natatorium, 100 by 265 feet in size; to have electric light, steam heating, etc. For Mrs. Briggs, at Windsor Park, a three-story flat building; to cost \$7,000.

Architects Raeder, Coffin & Crocker: For W. J. Watson, at 258 and 260 Franklin street, a seven-story warehouse, 50 by 165 feet in size; two first stories to be of stone and above of pressed brick and brown stone; cost \$75,000. For C. P. Mitchell, corner of Thirty-first street and Lake Park avenue, an eight-story hotel, 80 by 90 feet in size; to cost \$140,000; it will have two fronts of Obsidian pressed brick with light-colored trimmings; to be thoroughly fireproof, have steam heat, electric light, elevators, marble, mosaic and tile work. For W. O. Dean, at Evanston, a two-story and basement residence; to be of frame with stone basement, have hot-water heating, electric light, etc.

Architect Theodor Karls: For G. W. Zeiger, at 1103 North Clark street, a three-story and basement residence, 32 by 75 feet in size; to have a stone front, hardwood finish, steam heat, electric light, etc.; cost about \$25,000. For J. F. Kearns, at 35 Lane place, a two-story and basement residence, 25 by 67 feet in size; to have Anderson pressed brick front, stone basement, all hardwood finish, steam heat, electric light; cost \$12,000. For A. B. Fiedler & Sons, corner Eugene and Franklin streets, a three-story addition to factory; to be of common brick, have steam heating, elevator, electric light.

Architect Charles S. Frost: For Francis H. Foster, on the southwest corner of Forty-seventh street and Kenwood avenue, a seven-story apartment house, 90 by 146 feet in size; to be of stone up to the second story and the remainder of pressed brick with terra cotta and stone trimmings; the modern sanitary and other conveniences will be put in, and the cost will be about \$200,000.

Architect I. C. Zarbell: For John Benholtzer, a two-story basement and attic residence, 25 by 65 feet; to have a stone front, slate roof, hot-water heating, electric light, hardwood interior finish, gas ranges and fireplaces. For Edward Williams, a two-story residence similar to the above. For Frank Amberg, a two-story basement and attic residence, same as above.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. Falling leaves and changing of forest hues are the season's reminders that winter will soon be here. Builders and mechanics will find in the closing months of their year's work ample food for reflection. Last month's report placed before the public the shrinkage in the building business, and this month's report of building inspector shows no improvement. Secretary Sayward, of the National Association of Builders, in the course of his remarks before our Builders Exchange, October 28, pointed out the necessity of employers studying closely all the points involved in the great "labor question"; he also urged the advantages of exchanges giving greater attention and examination of this same subject. Ex-President John A. Stevens, of Philadelphia, among other good words spoken, mentioned and demonstrated the fact that builders' exchanges should own their own buildings. Another of the points covered was that of building exhibits for builders, architects and clients; their desirability is not to be questioned.

Architect George W. Rapp reports: For Charles Kruse, Cincinnati, a residence; materials: stone, cement, slate roof, furnace, hardwood, stained glass, grates, mantels, etc.; cost \$12,000. For Charles W. Schmidt, a residence; materials: frame, slate roof, grates, furnace, mantels, gas, plumbing, etc.; cost \$5,500.

Architect Emil G. Rueckert reports: For A. H. Chatfield, a row of houses; materials: brick, tin roof, galvanized iron cornice, mantels, grates, gas, plumbing, blinds, etc.; cost \$20,000.

Architect W. W. Franklin reports: For the Hyde Park Syndicate, Cincinnati, a store and flat building; materials: pressed brick, stone, architectural iron, grates, mantels, tin roof, gas, plumbing, blinds, etc.; cost \$15,000.

Architects O. Hannaford & Sons have drawn the plans and the corner stone has been laid for same, for church edifice for M. E. congregation at Cumminsville, Cincinnati; materials: stone, slate roof, hardwood, pews, furnace, stained glass, etc.; cost \$20,000. Pastor J. J. McCabe.

Architect Emil G. Rueckert reports: For S. Stiefel, 53 Main street, a store and flat building; materials: brick, iron, hardwood finish, slate roof, mantels, grates, etc.; cost \$12,000. Also market house for Cincinnati; size 30 by 400 feet, irregular height; materials: brick, iron, slate roof, cement walks, clock tower, terra cotta, refrigerators, etc.; cost \$35,000.

Architect W. W. Franklin reports as follows: For R. Durrell, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, stained glass, grates, mantels, blinds, gas, plumbing, etc.; cost \$18,000. For Hyde Park Syndicate, a number of houses. Address architect or owners at Cincinnati. William M. Aiken has drawn plans for a residence for Edwin L. Anderson; materials: frame, plaster, tile roof, hardwood, gas, plumbing, furnace, stained glass, etc.; cost \$8,000.

Detroit, Mich.—Architects Donaldson & Meier: For E. C. Bigelow, a two-story brick residence with brownstone trimmings and slate roof; cost \$6,000. For John J. Bagley & Co., a six-story building; size 140 by 160 feet; pressed brick, brownstone trimmings and all modern conveniences.

Architects E. A. Walshe & Son: For Lee Burt, a two and one-half-story residence, pressed brick, on Jefferson avenue near Lieb street; cost \$11,000. For James Fowley, a two and one-half-story double residence; to cost \$6,000. For Robert J. Wilson, a two-story residence, on Hancock avenue, near Brush

street; to cost \$12,000. For M. L. McCowan, a two-story brick residence; to cost \$6,000. For John Savage, a two-story brick residence, on corner Calhoun and Brush streets; to cost \$6,000.

Architects Spier & Rohn: For the Park and Boulevard Commission, a skating rink and shelter house on Belle Isle Park; size 52 by 120 feet; cost \$15,000.

Architect R. E. Raseman: For Theodore H. Eaton, a five-story brick building, to be used as a drug and chemical warehouse, on Franklin near Hastings streets; size 51 by 108 feet; size \$20,000.

Architect Edward C. Van Leyen: For William Smith, a two-story residence at Wyandotte; to cost \$5,000. Also preparing plans for the Eastern Club additions and alterations to club house.

Architect Peter Dedericks: For Mrs. John Schneider, a three-story brick store and flat building; to cost \$7,000. For the Roman Catholic Society, Provenant, Michigan, a two-story frame church; size 50 by 100 feet; cost \$5,000.

Julius Hess has re-entered the practice of architecture after a retirement of about five years and opened an office at 44 Buhl block.

Evanston, Ill.—Architect S. A. Jennings: Reports frame residence for George Bristol, to be built on Forest avenue, Evanston, costing \$10,000 complete, with stone basement, finished in hardwood, and heated with hot water; porch has Bedford stone columns, and carved soffit; porch gable treated with a design in cement fiber. A brick veneered two-story double residence for A. Thomas, to be built in Edgewater, Illinois, costing \$8,000 complete; entire house finished in white ash, heated with hot air, and has porches entirely separated. A two-story and attic double frame residence for Edward S. Taylor, costing complete, \$12,000; has colonial porches, design of cement fiber in main gable, and the "double-house look" is entirely done away with; to be built on Hinman avenue. Very odd Swiss villa residence for Edward H. Taylor, to be built on Hinman avenue; costing \$5,500. A residence for A. L. Butler, to be built on Orrington avenue; costing \$5,600. Frame residence for A. Rogerson, to be built on Hamilton street; costing \$5,100. Frame residence for Thomas H. Beebe, to be built on Asbury avenue; costing \$5,500. A large brick veneered three-story double house, to be built on Orrington avenue, for George H. Foster, costing \$15,000; heated with hot air, trimmed with Georgia pine finished on the grain; porches separated. Frame residence for Northwestern University, to be built on Orrington avenue, costing \$9,000; trimmed in Georgia pine, finished on the grain, with hot-air heat, and all modern conveniences. Brick veneered residence for the Northwestern University, to be built on Orrington avenue, costing \$9,000; also heated with hot-air and provided with all modern conveniences; treatment of cement fiber in front gable. A five frame residence for Mr. J. W. Low, to be built on Oak avenue, costing \$14,000; to be trimmed in hardwoods and heated with hot water; exterior English Gothic style; main gable and various other parts of design treated with cement fiber; basement, porch piers and balustrade of rock-faced Bedford stone; easements to porch soffit carved in bold relief.

Milwaukee, Wis.—Architect W. A. Holbrook: For A. R. Coates, a four-story apartment house; size 50 by 150 feet, brick and stone, with all modern improvements.

Architects Van Ryn & Lesser's plans for the sixth ward primary school have been accepted, and work will be begun at once. The building will be of brick, two stories, and cost \$12,000. The Hebrew Society of Temple Emanuel, are having plans prepared for a club building; to cost about \$10,000.

Minneapolis, Minn.—Architect Harry G. Carter reports plans completed for three opera houses, one at Winnipeg, Man., to cost \$45,000; one at Jamestown, N. D., of equal cost, and one at Algona, Iowa, to cost \$35,000.

Architects Long & Kees report plans for a wholesale house for Shepherd, Griswold & Kirkbride, of Minneapolis, to be built at Duluth, Minnesota. It will be four stories in height, and will cost \$50,000; of brick. Also a warehouse on Third street south, Minneapolis, for L. E. Leighton; of brick, with stone trimmings; it will be four stories in height, and will cost \$35,000. Also the following residences on Lowry Hill: Brownstone house for William Donaldson, to cost \$45,000; one of Bedford stone for W. S. Nott, to cost \$15,000, and one of granite for F. B. Long, to cost \$15,000. All have modern improvements.

Architect F. A. Clark reports: Mission church on Lake street and Thirty-second avenue south; of frame; to cost \$5,000. Brick hotel at Lakefield, Minnesota, to cost \$15,000. Eighteen flats on Sixth avenue north and Colfax; cost \$20,000. Twenty houses at Hopkins for Minnesota Realty Company; cost \$15,000. Brick and frame factory for Sweatt Manufacturing Co.; cost \$8,000. Block of fourteen flats for Mrs. E. L. Day, on Sixth avenue and Seventh street; of pressed brick, with hardwood finish and plate glass; cost \$30,000; to be built next season. Double residence for B. W. Smith, on Hawthorne avenue; cost \$10,000; of pressed brick and stone. Three-story residence for W. A. McMullen; of pressed brick; cost \$12,000; to be built next spring. Also for same owner, a store and office building of brick and stone; cost \$30,000.

Architect Albert Tschocke, of St. Paul, Minnesota, died on Thursday, November 3. He was one of the leading architects of that city, and had drawn plans for some of the finest residences in St. Paul, as well as other cities, having made a specialty of this branch. He came to St. Paul in 1884 and built up a large practice in his profession.

Pittsburgh, Pa.—Architects Moers & Wilson: For Heeren Brothers, a seven-story warehouse; size 50 by 150 feet; cost \$120,000.

Architect J. Stillburg: For H. Berger, a four-story building, size 25 by 100 feet; cost \$19,000.

Architect S. Mueh: For the Sixteenth Ward, a two-story school building, size 54 by 80 feet; cost \$14,300.

Architects Alston & Heckert: For M. E. Ache, a two-story brick residence, size 32 by 42 feet; to cost \$5,000. The Church of the Holy Trinity are having plans prepared for a church, at a cost of \$150,000.

Rochester, N. Y.—Architect O. K. Foote: Has prepared plans for a fire engine and hose cart house, to be built on Webster avenue, Rochester, New York, to have stalls for five horses; size 35 by 106 feet; material: brick, trimmed with bluestone; cost about \$10,000. Alterations and additions for David Corry, on East avenue. Alterations and additions for George Parry, Hawthorne street. House on Wellington street, for H. A. Kingsley.

Architects Jay Fay and W. Dryer have the following drawings prepared: A Colonial residence for T. W. Warner, on Argyle street; to cost \$12,000; first story St. Lawrence marble, second, frame, finished in quartered oak. Edifice for the M. E. Church, East Rush; to cost \$7,000; frame building. Hotel for John C. Pierce, East Rush; cost \$5,000. Residence for William O'Brien, at Honeyoe Falls. Block for D. W. Hallenback, at Geneva, New York; cost \$10,000. Frame house for Mrs. Krapp, Rochester, New York.

St. Louis, Mo.—Architect A. P. Hyatt: For Mr. Haven, a two-story brick residence, size 38 by 38 feet; to cost \$10,000.

Architect C. F. May: For J. Wies, a three-story store and flat building; size 45 by 60 feet; brick and stone; to cost \$14,000. The American Mineral Company will build a two-story brick building; to cost \$8,000. Contractors, W. Riewe & Son.

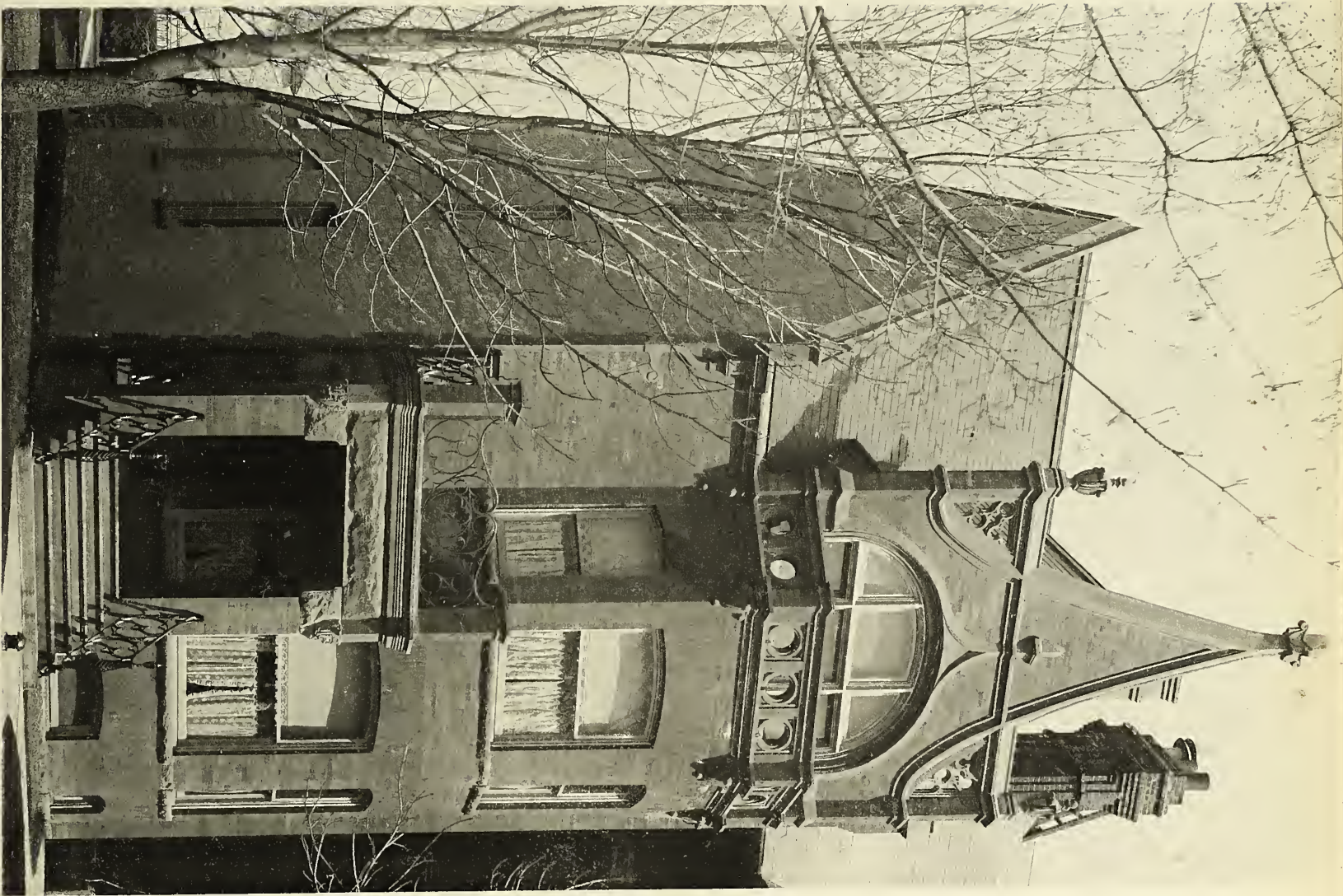
Architects The J. B. Legg Manufacturing Company: For J. B. Legg, a two-story brick residence, with stable adjoining; to cost \$12,000.

St. Paul, Minn.—Architects Herman Kretz & Co.: For John Egan, a two-story frame residence; to cost \$11,000. For H. A. Campbell, a twelve-story apartment building, brick and stone; cost \$26,000. For Doctor Nelson, a two-story residence, brown sandstone and granite; to cost \$60,000.

Architect J. Walter Stevens is drawing plans for a six-story wholesale house, 100 by 135 feet, for D. R. Noyes, to be erected on the corner of Fifth and Waconda streets. It will be slow-burning construction, of brick, wood and iron, and will have plate-glass windows, fireproof vaults, etc.; red pressed brick will be used in the façades. The same architect has completed plans for a residence for J. H. Allen, to be built of stone, with all modern improvements. It will be three stories in height and heated by steam or hot water; to cost \$30,000; under contract.

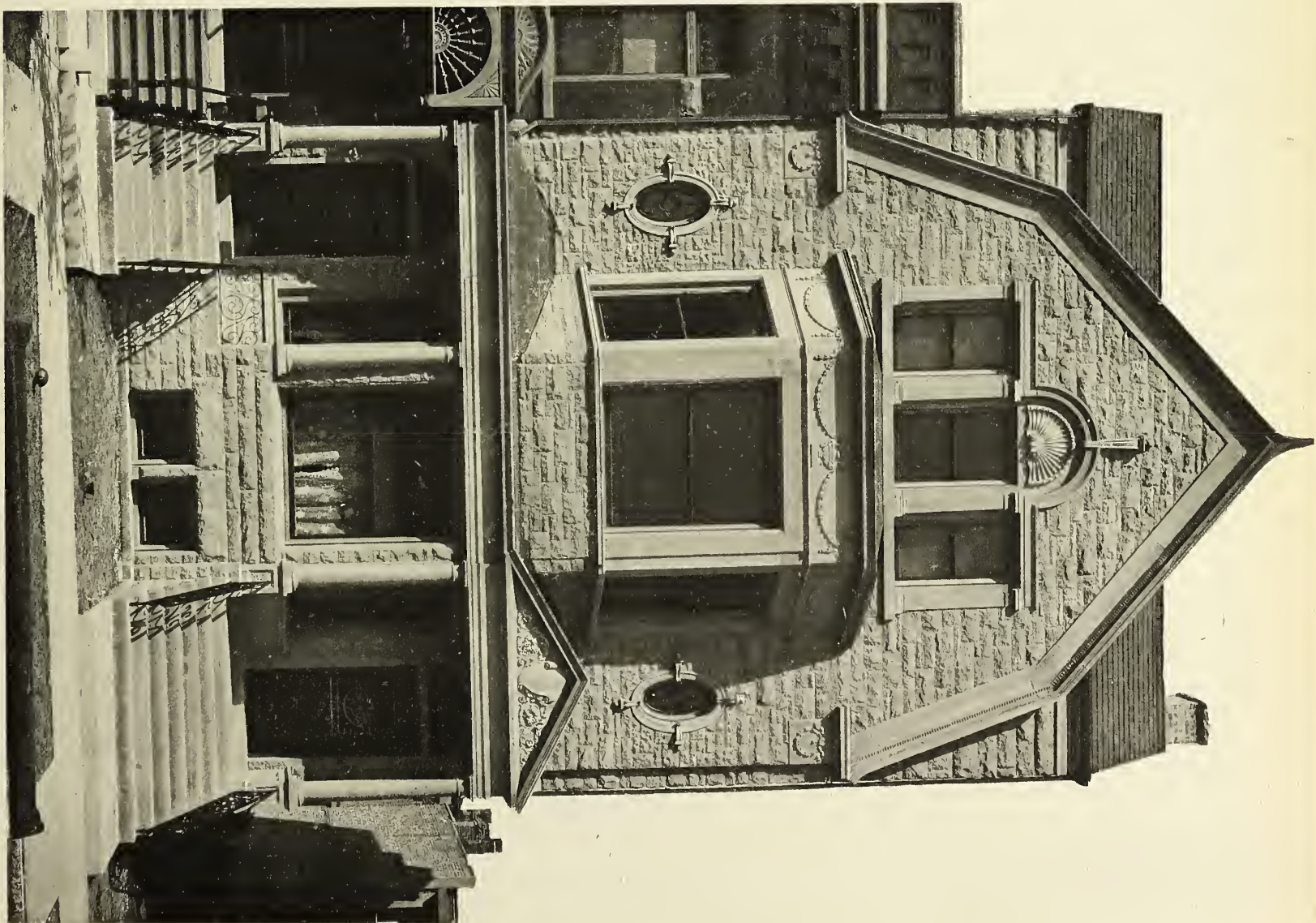
The Northwestern Cordage Company is having plans drawn for a brick office building, a brick warehouse and a brick tar house; to cost \$5,000 each. The buildings will be erected on Front street, near Dale.

Plans are being prepared in the office of the Chicago, St. Paul, Minneapolis & Omaha railway for a brick freight house on Second street, near Cedar; to cost \$10,000.



RESIDENCE OF E. F. BLAKE, TORONTO, CANADA.

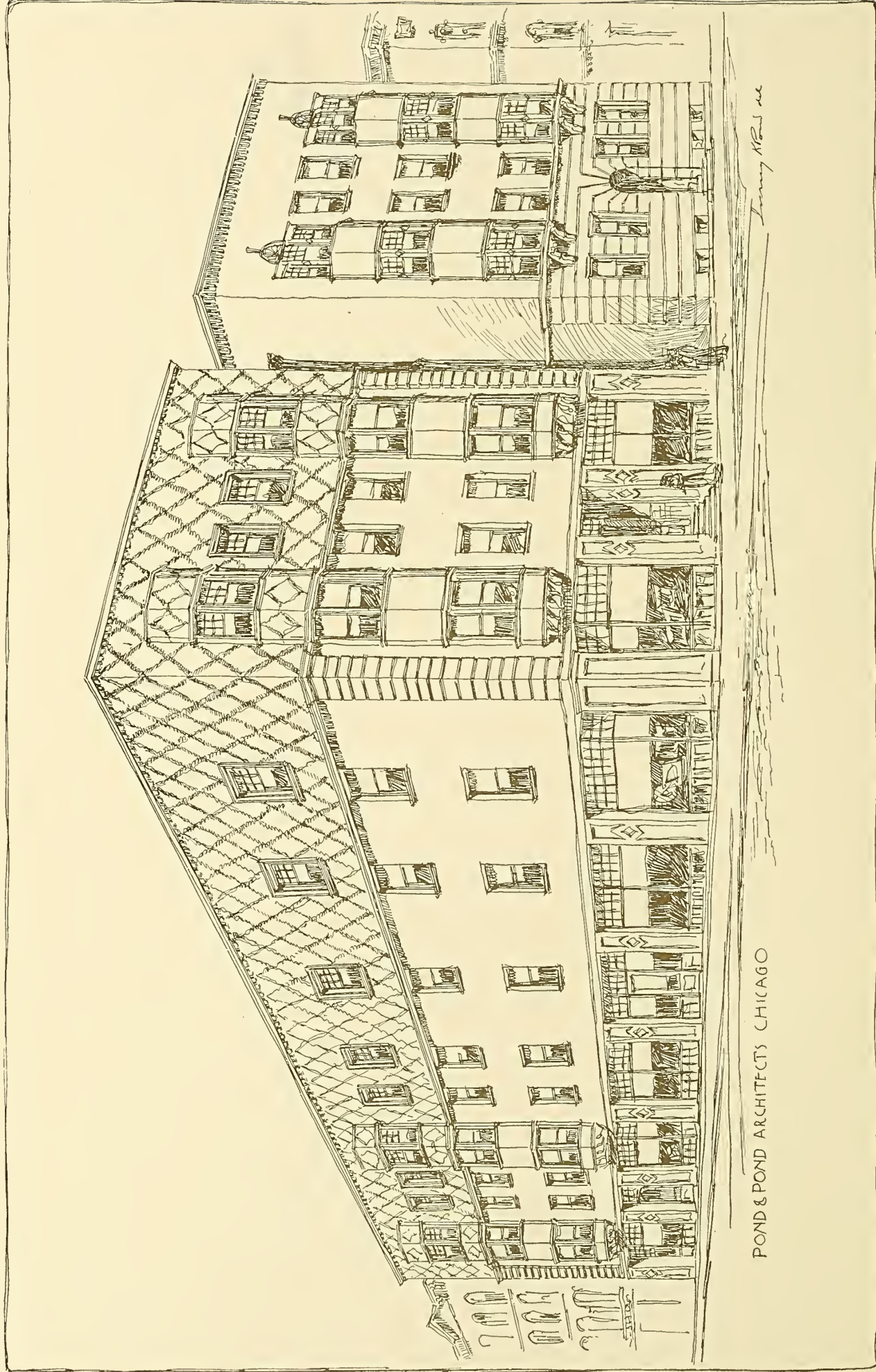
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BUILDING OF THREE FLATS FOR W. L. KERBER, CHICAGO.

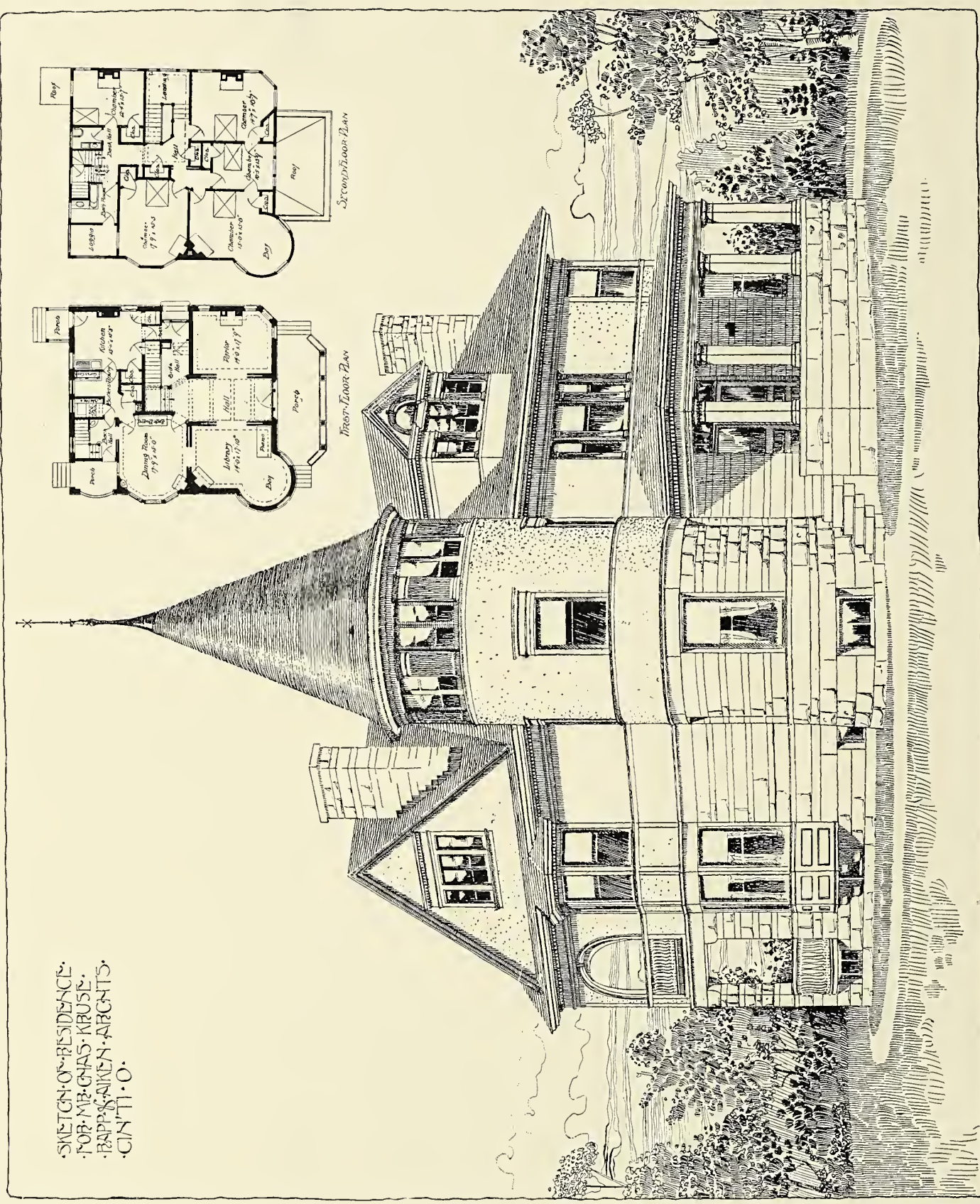
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APARTMENT BUILDINGS FOR E. B. SMITH, CHICAGO.

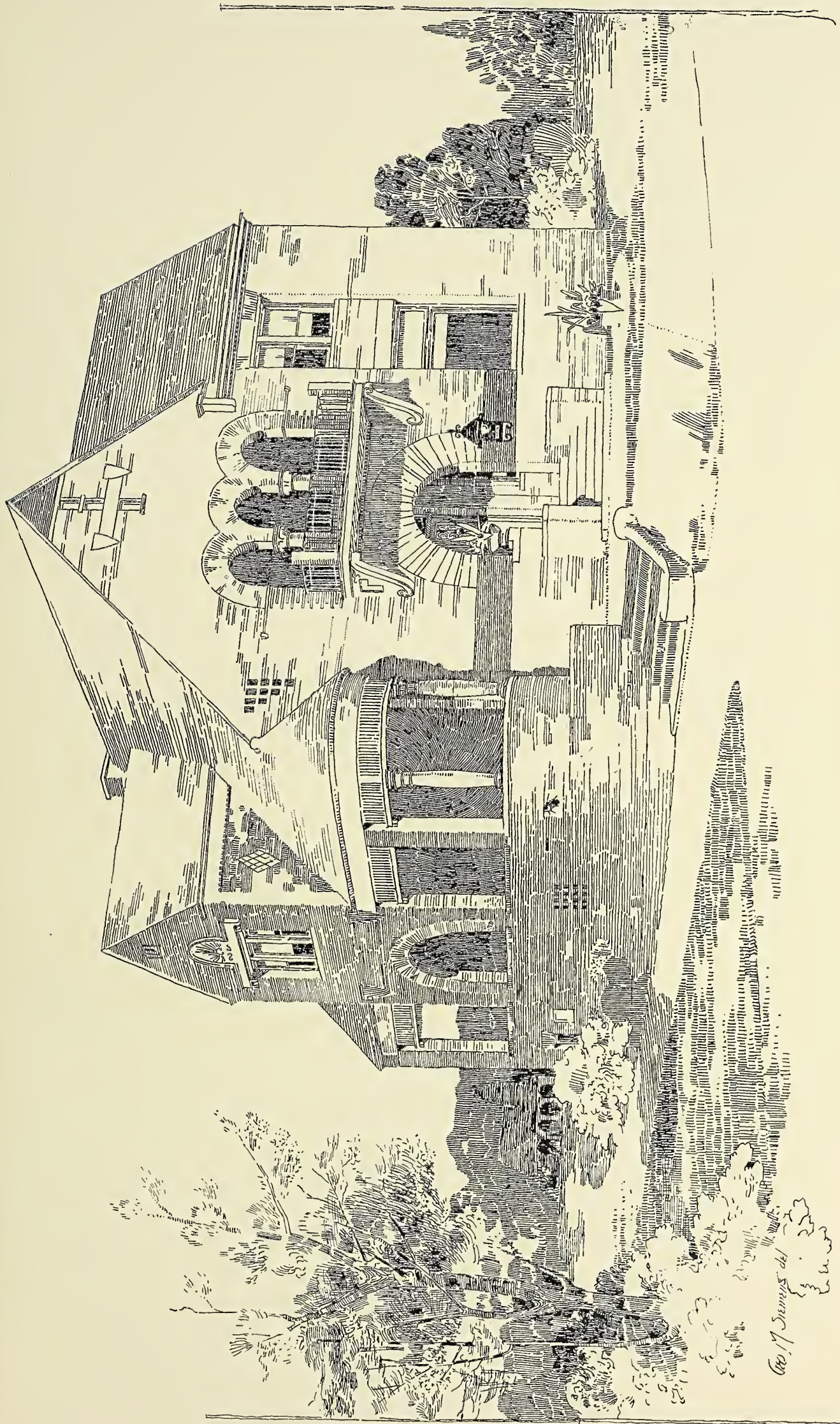
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SKETCH OF RESIDENCE
FOR MR. CHAS. KRUSE.
BAPTIST CHURCH, ARIZONA.
CIN'TO.

FIRST-FLOOR PLAN

SECOND-FLOOR PLAN

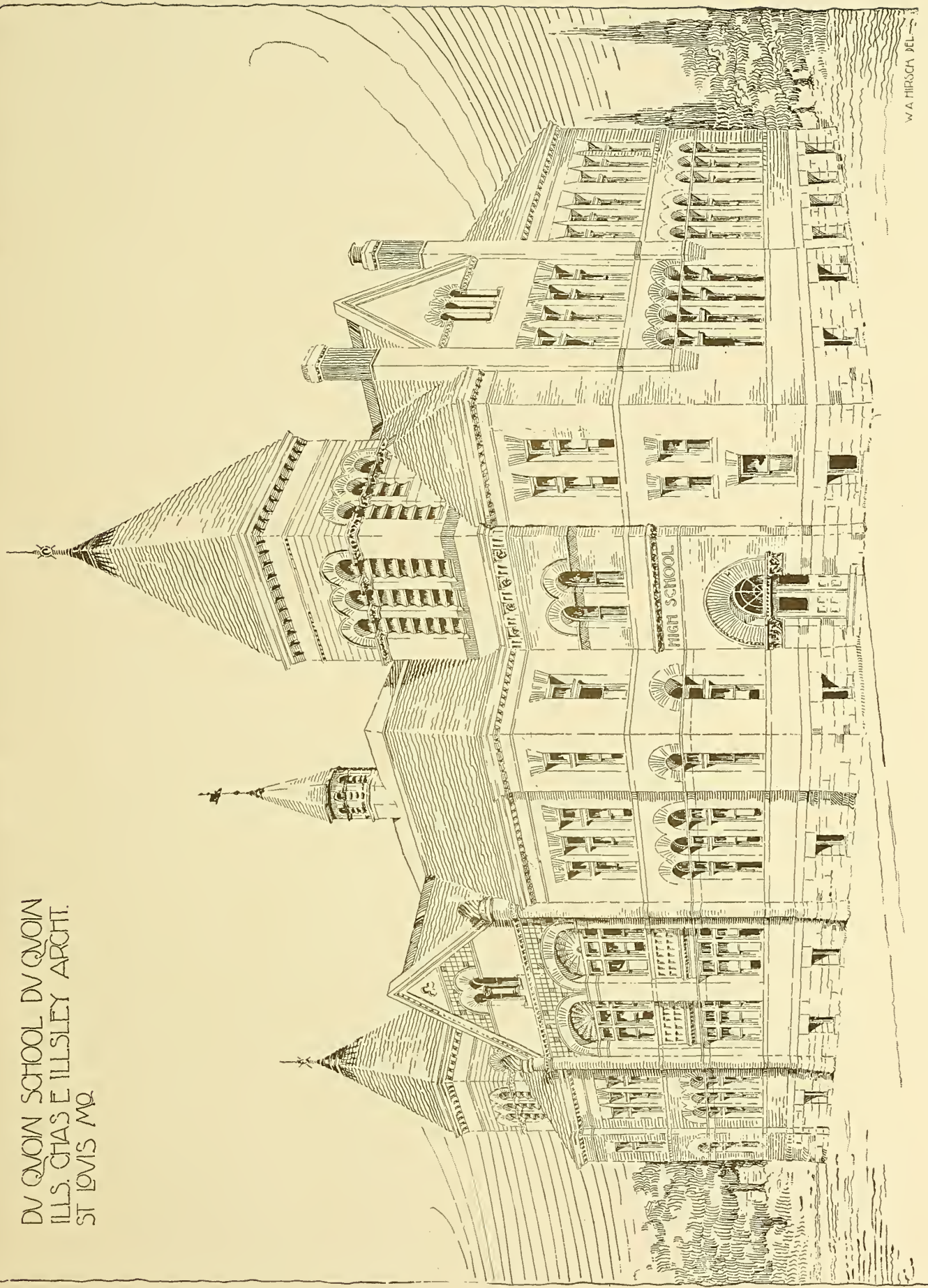


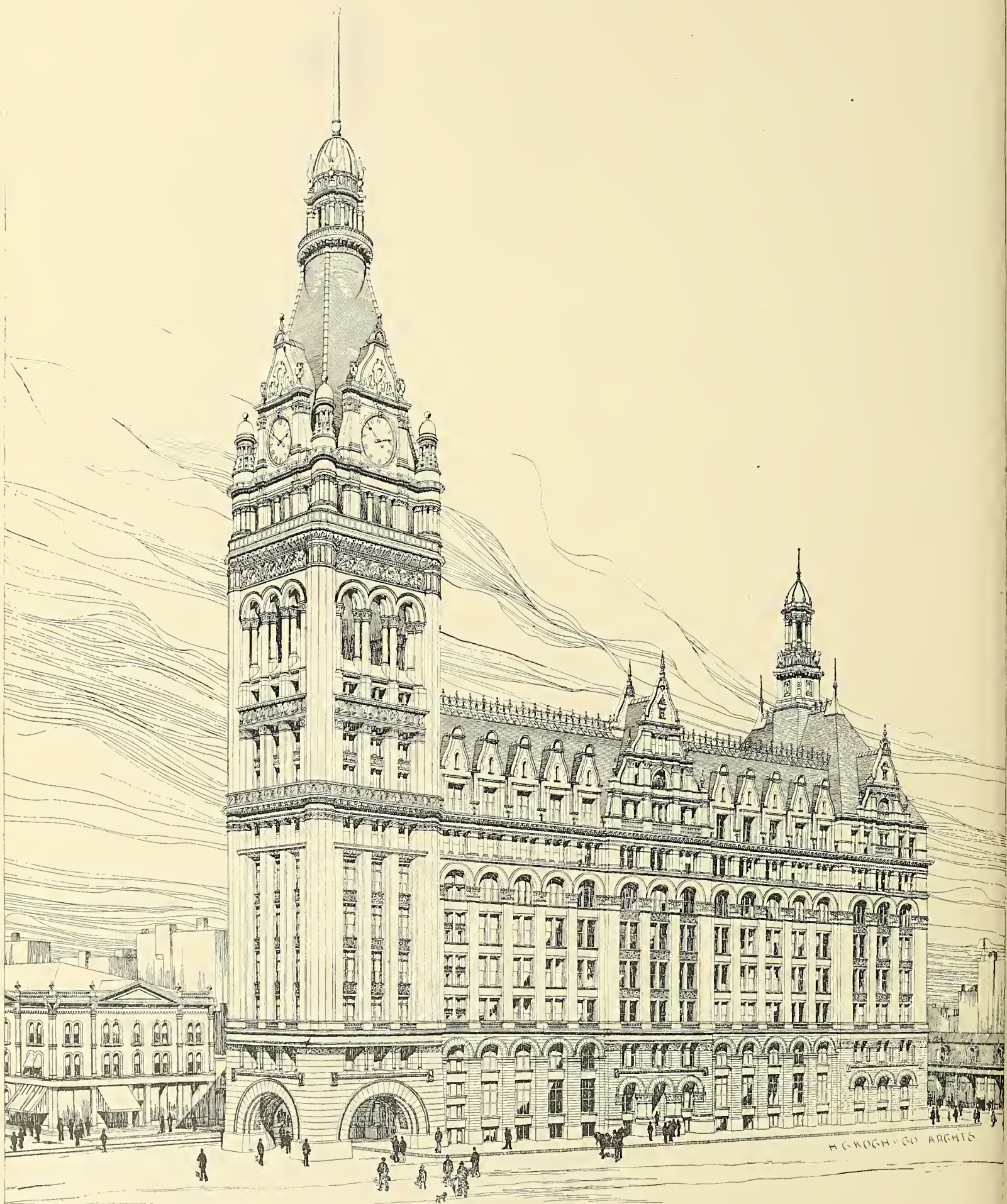
DESIGN FOR RESIDENCE, ST. JOSEPH, MISSOURI.

GEORGE M. SIEMENS, ARCHT. ECT.

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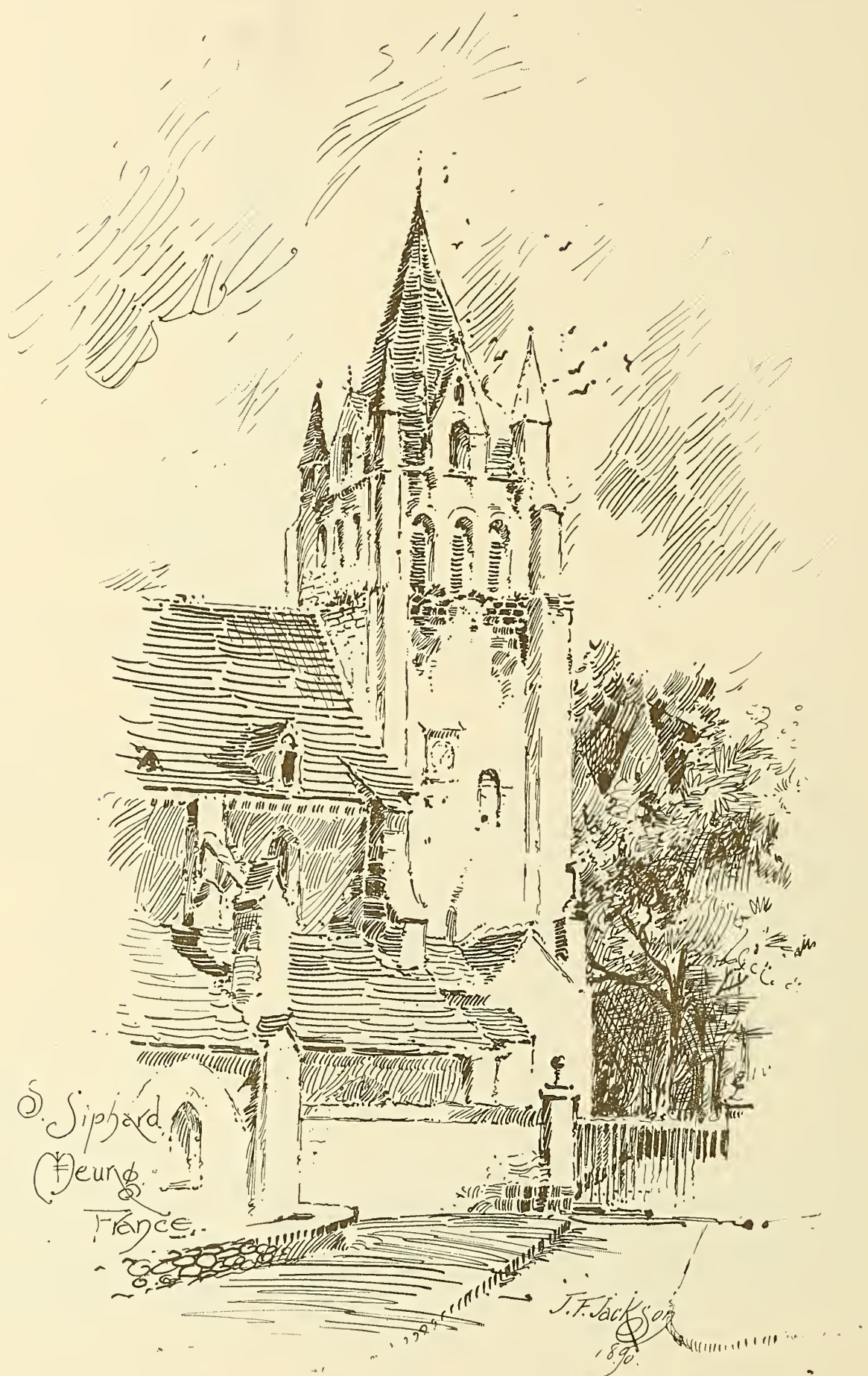
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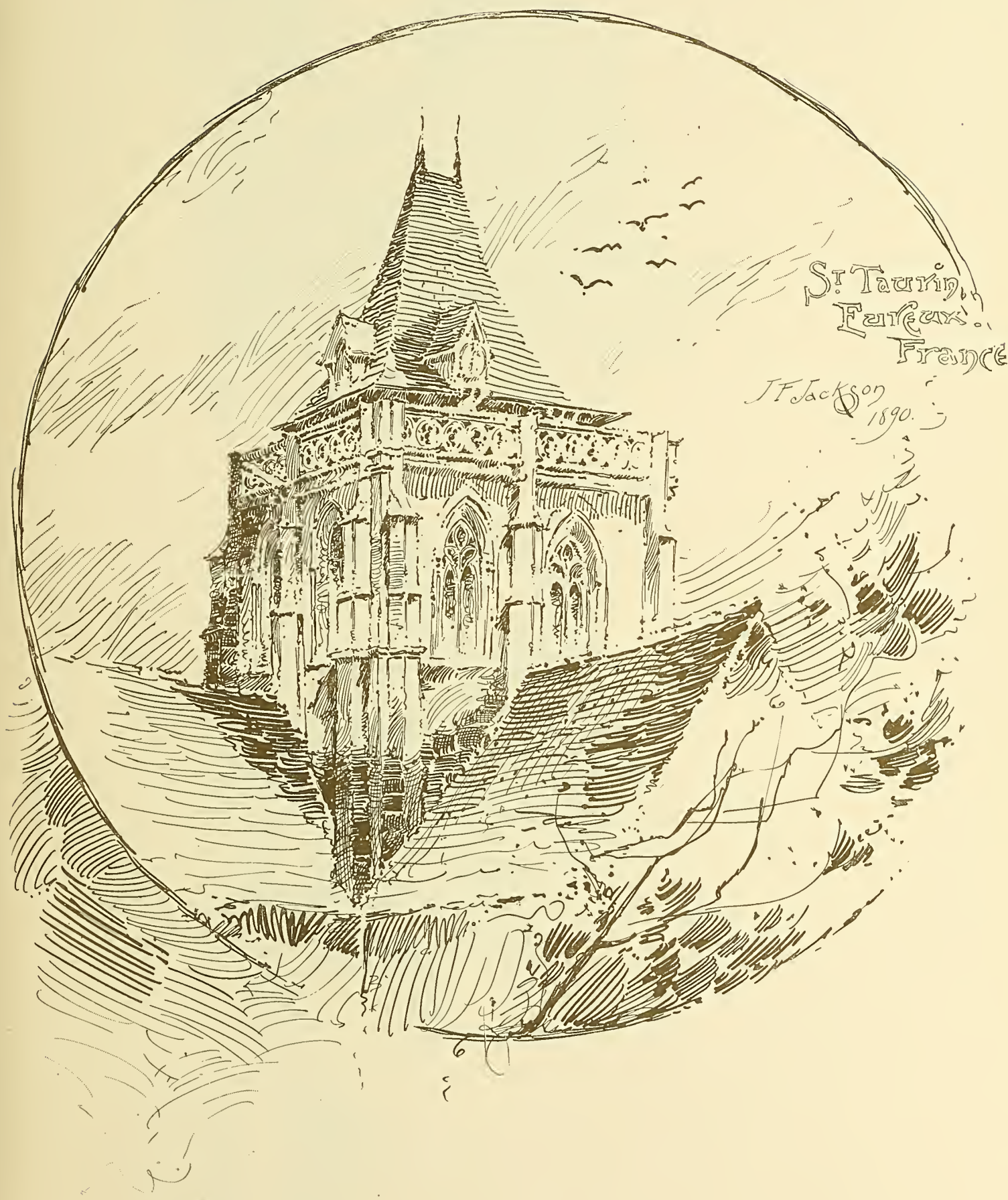


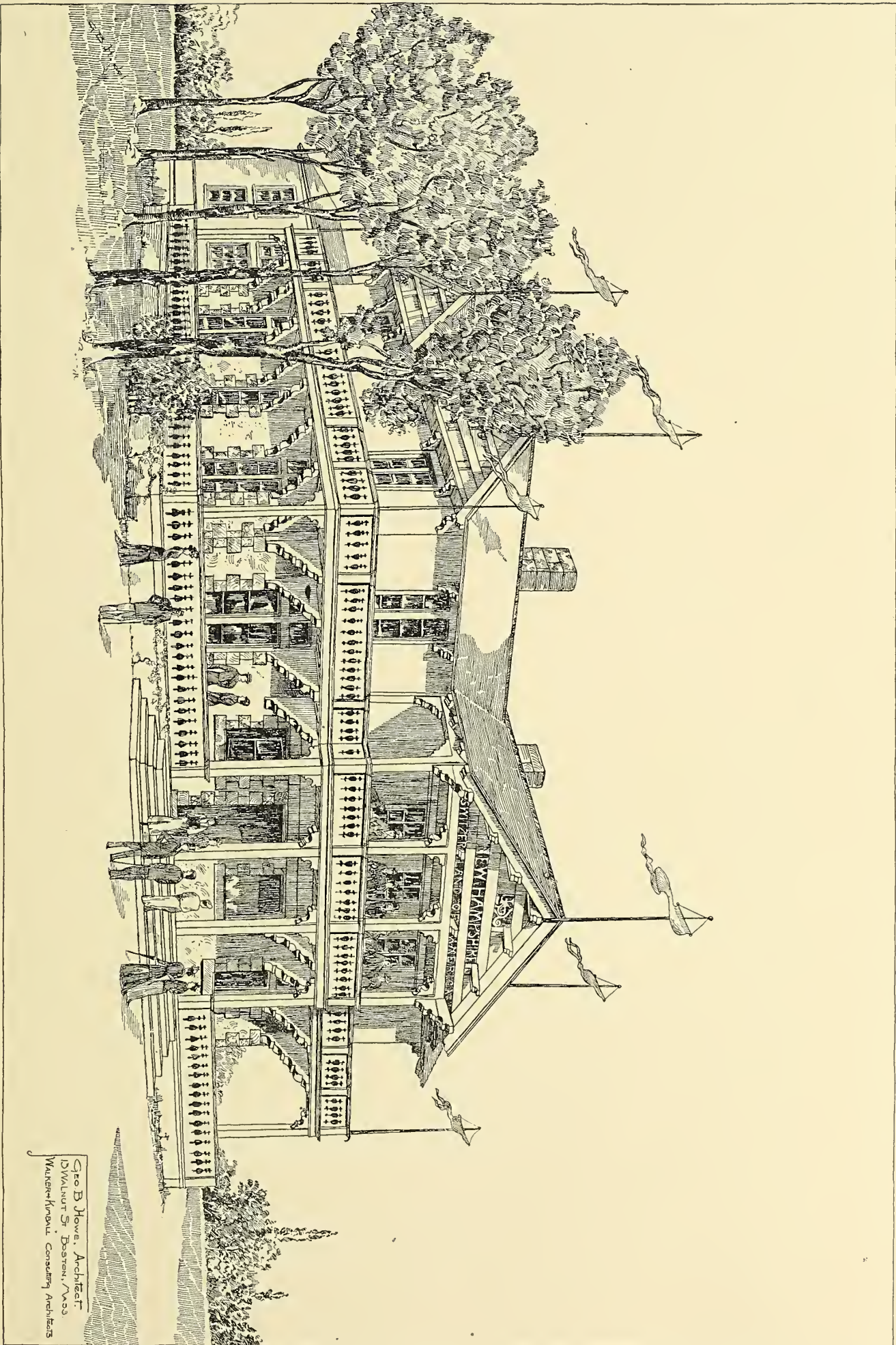


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H. C. KOCH & Co., ARCHITECTS.

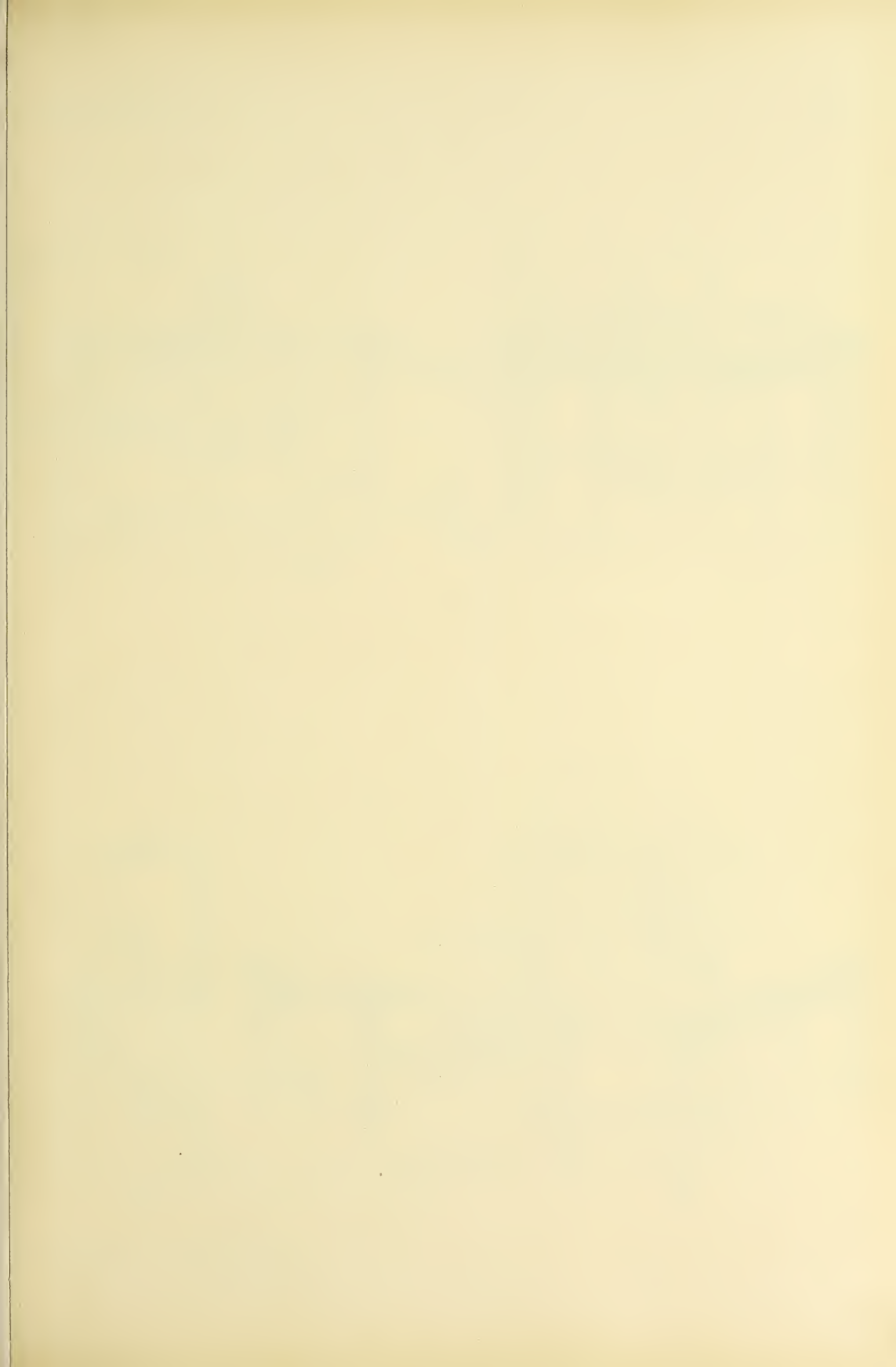


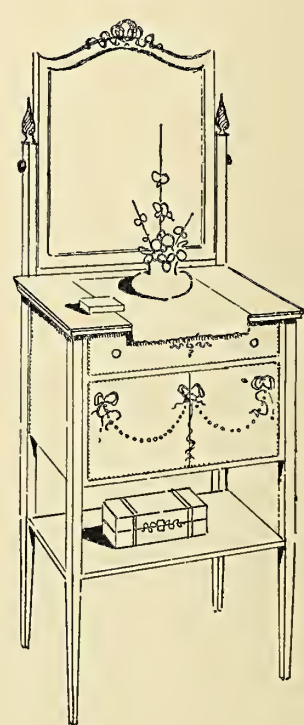
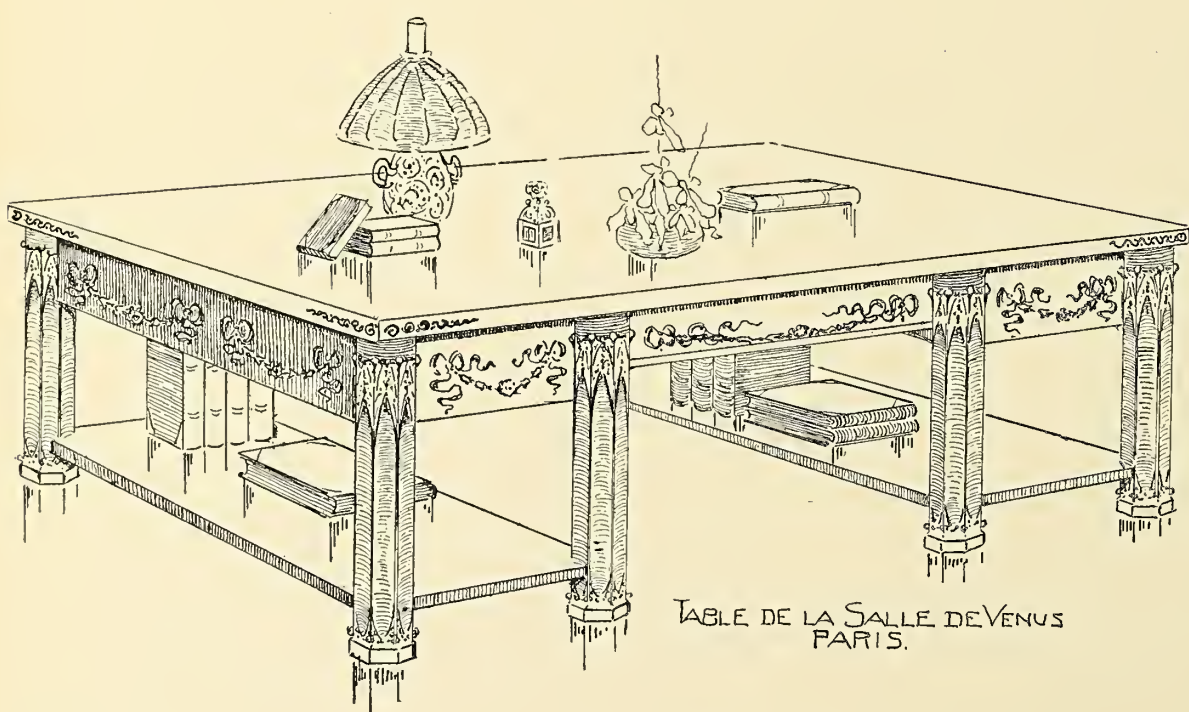
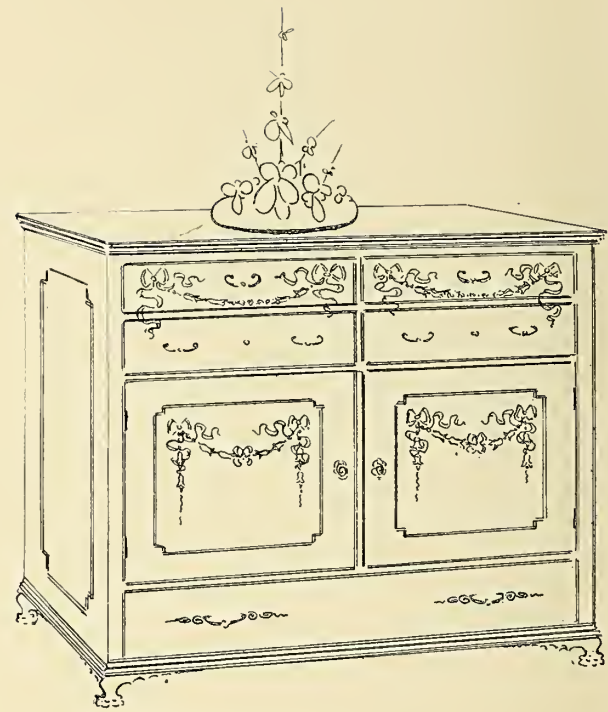
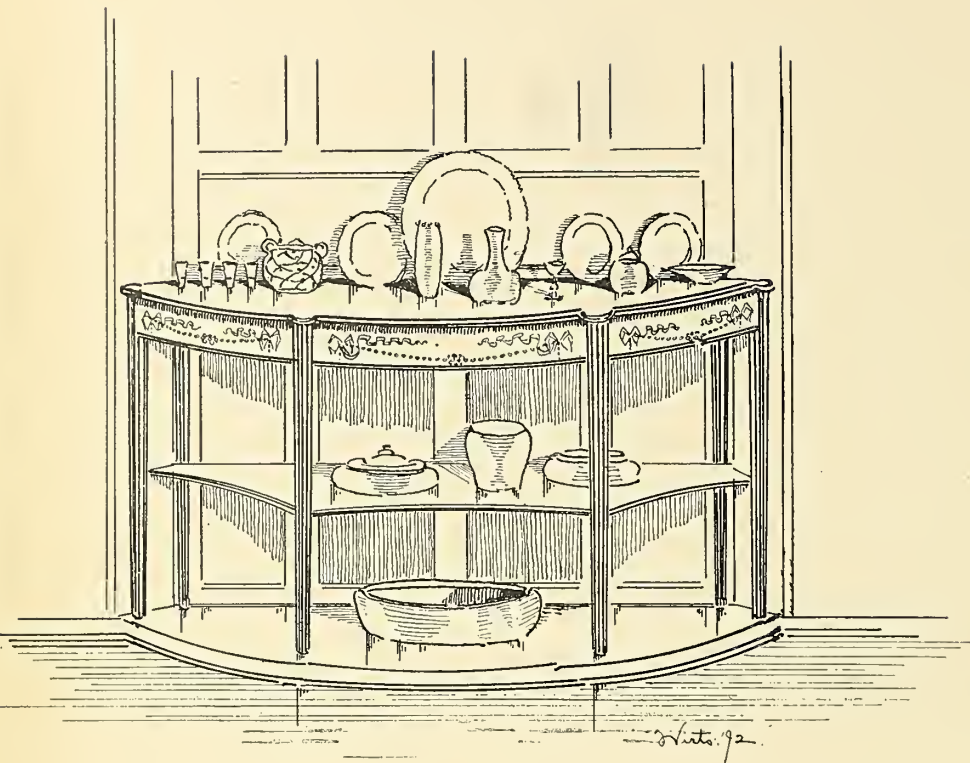


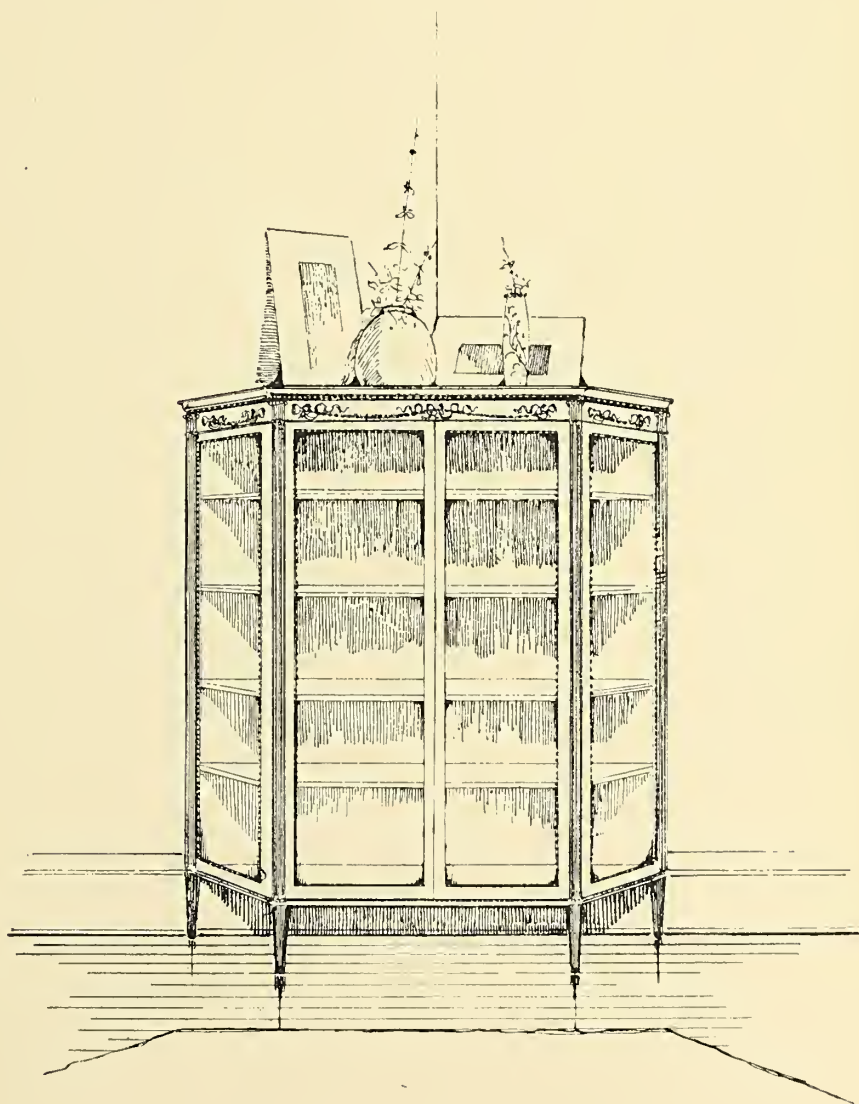
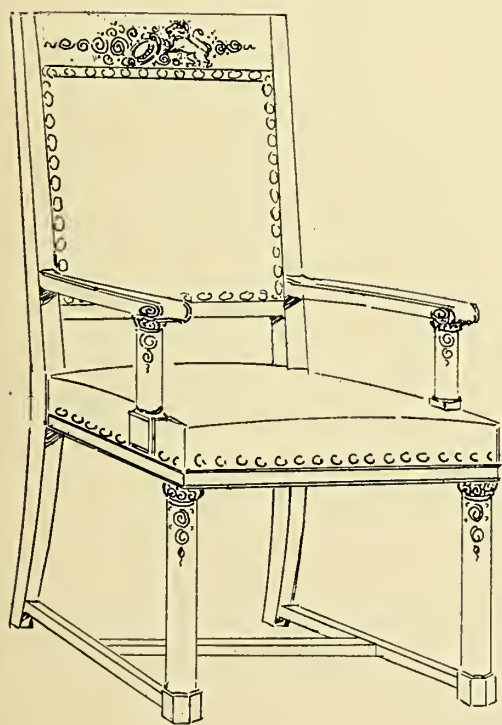
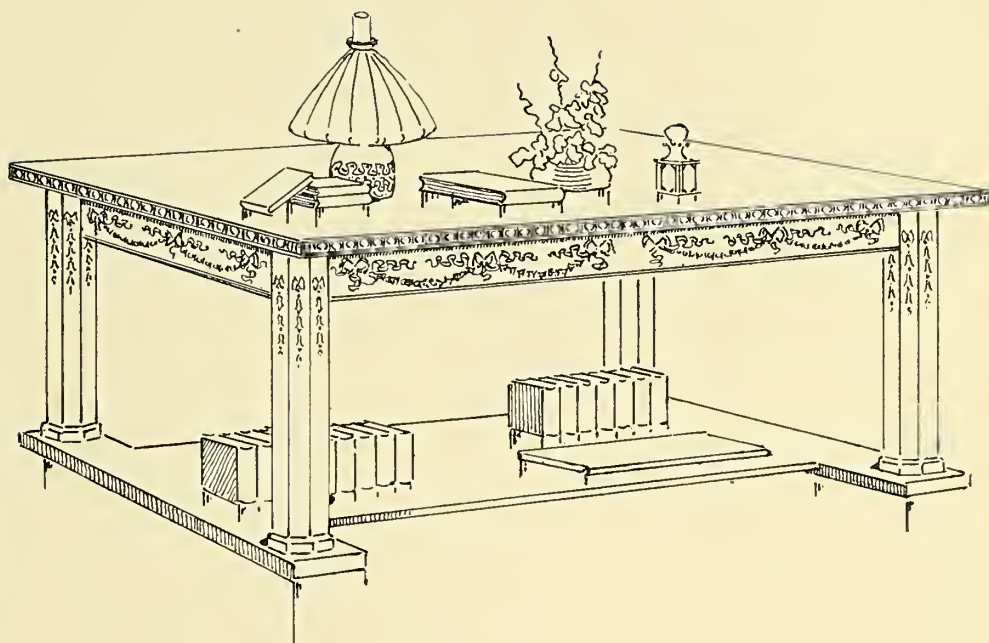
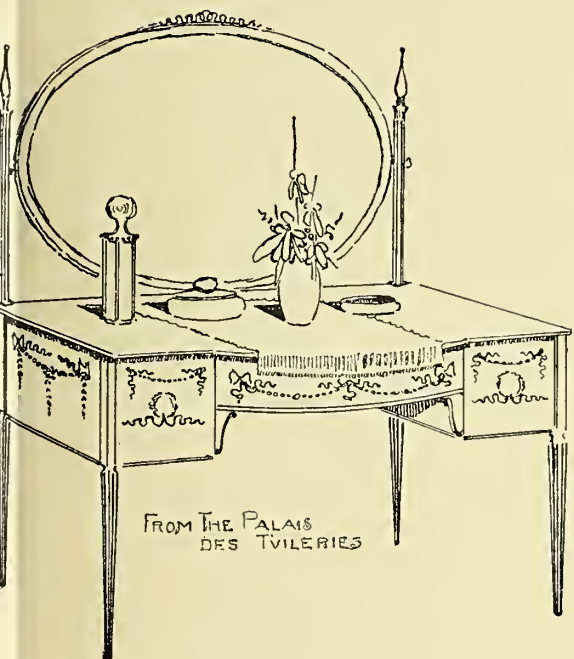


NEW HAMPSHIRE STATE BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

GEORGE B. HOWE, ARCHITECT, BOSTON, MASSACHUSETTS.







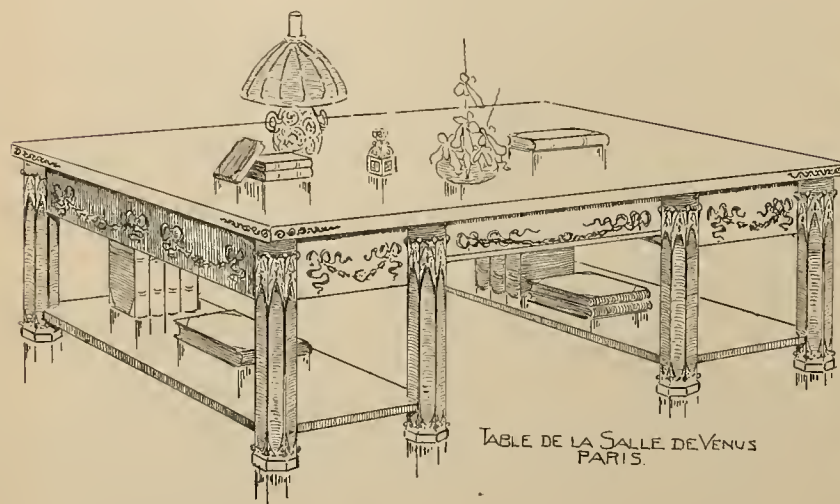
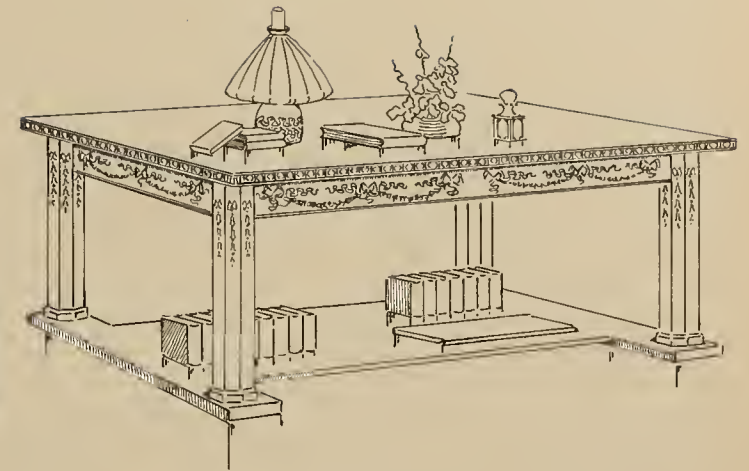
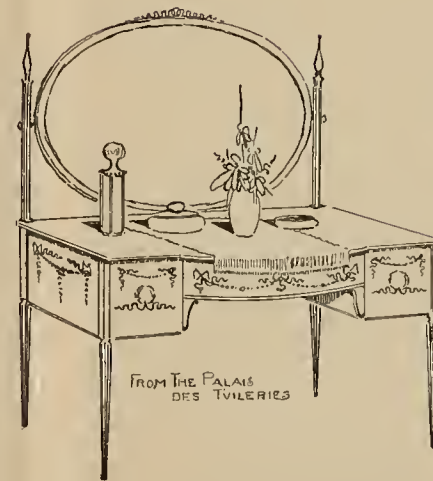
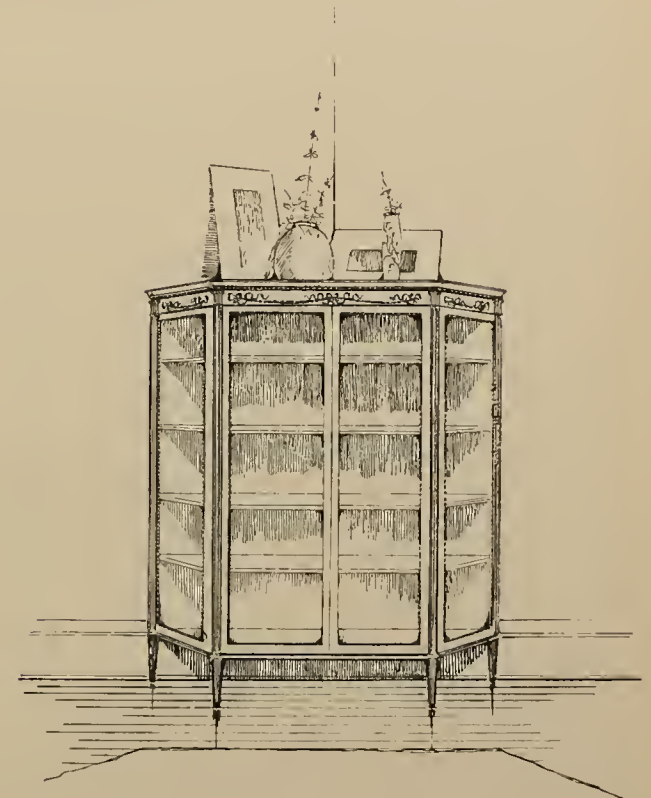
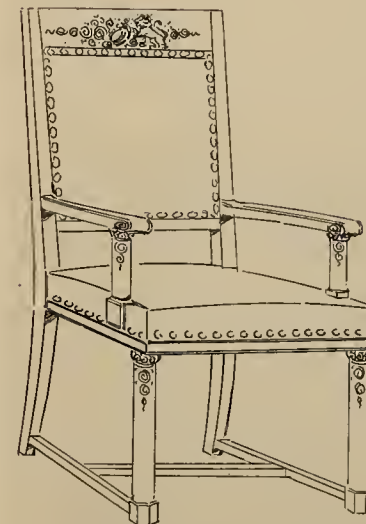
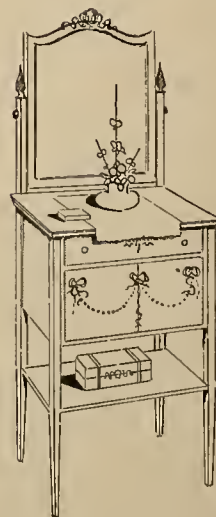
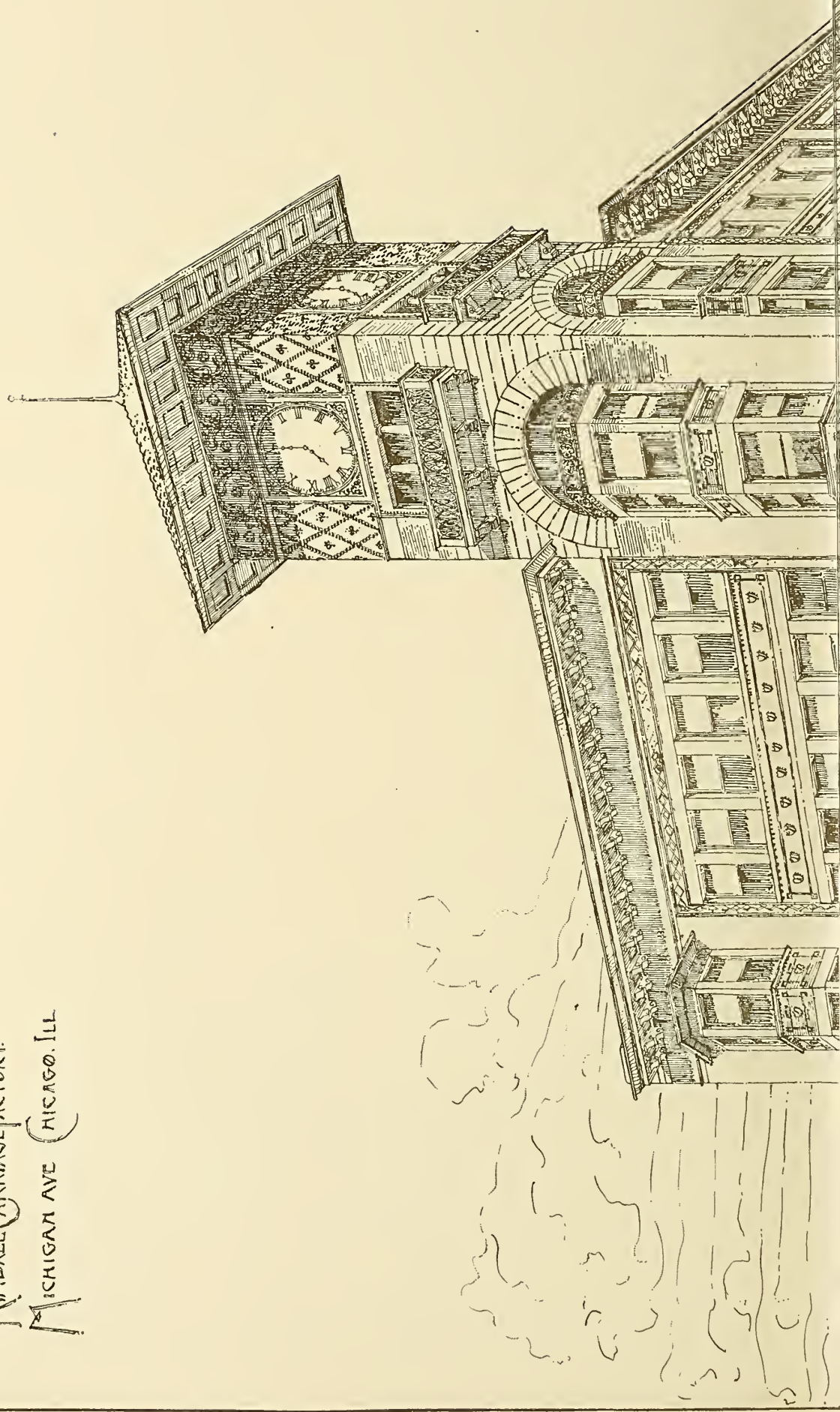
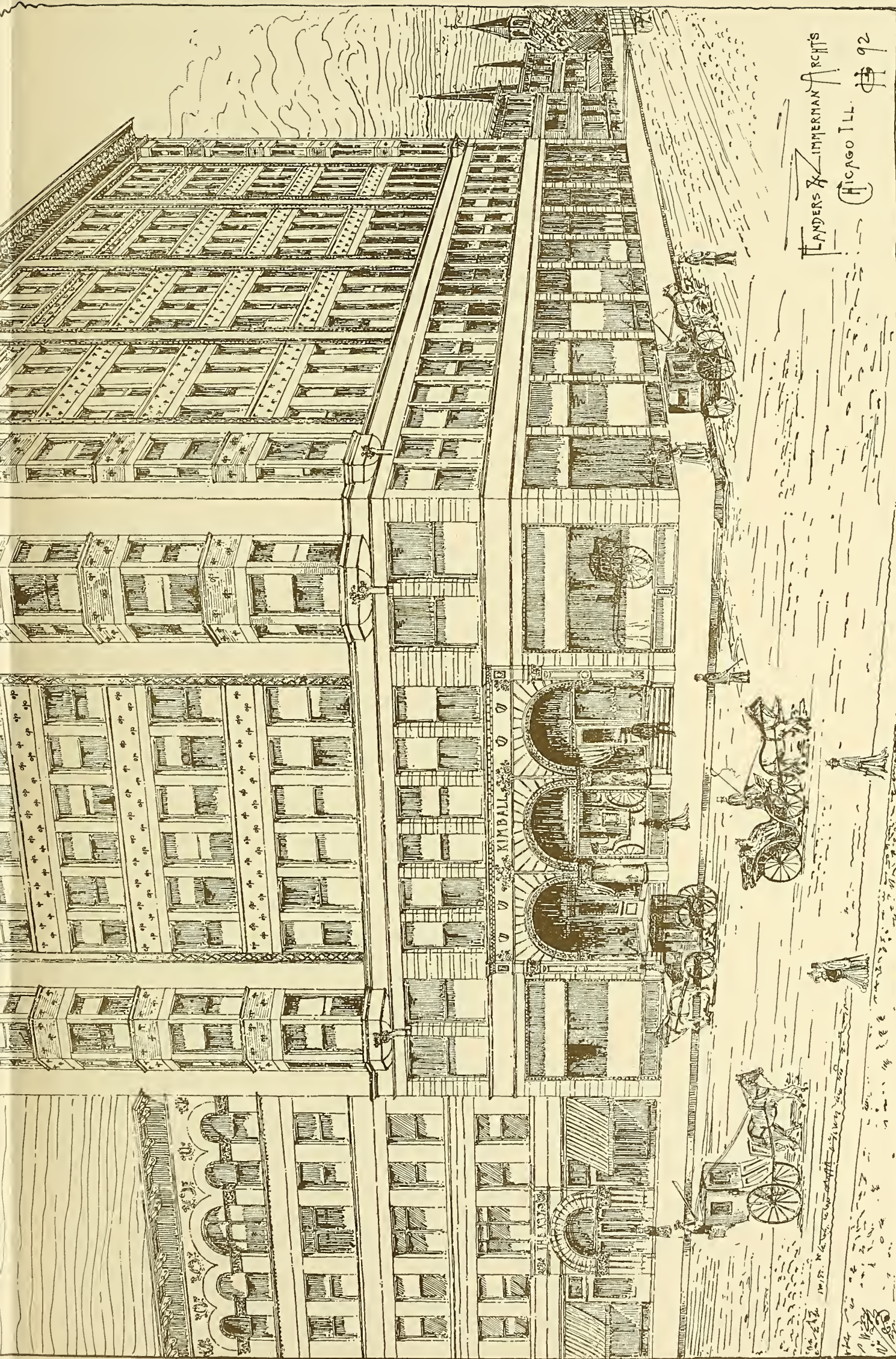


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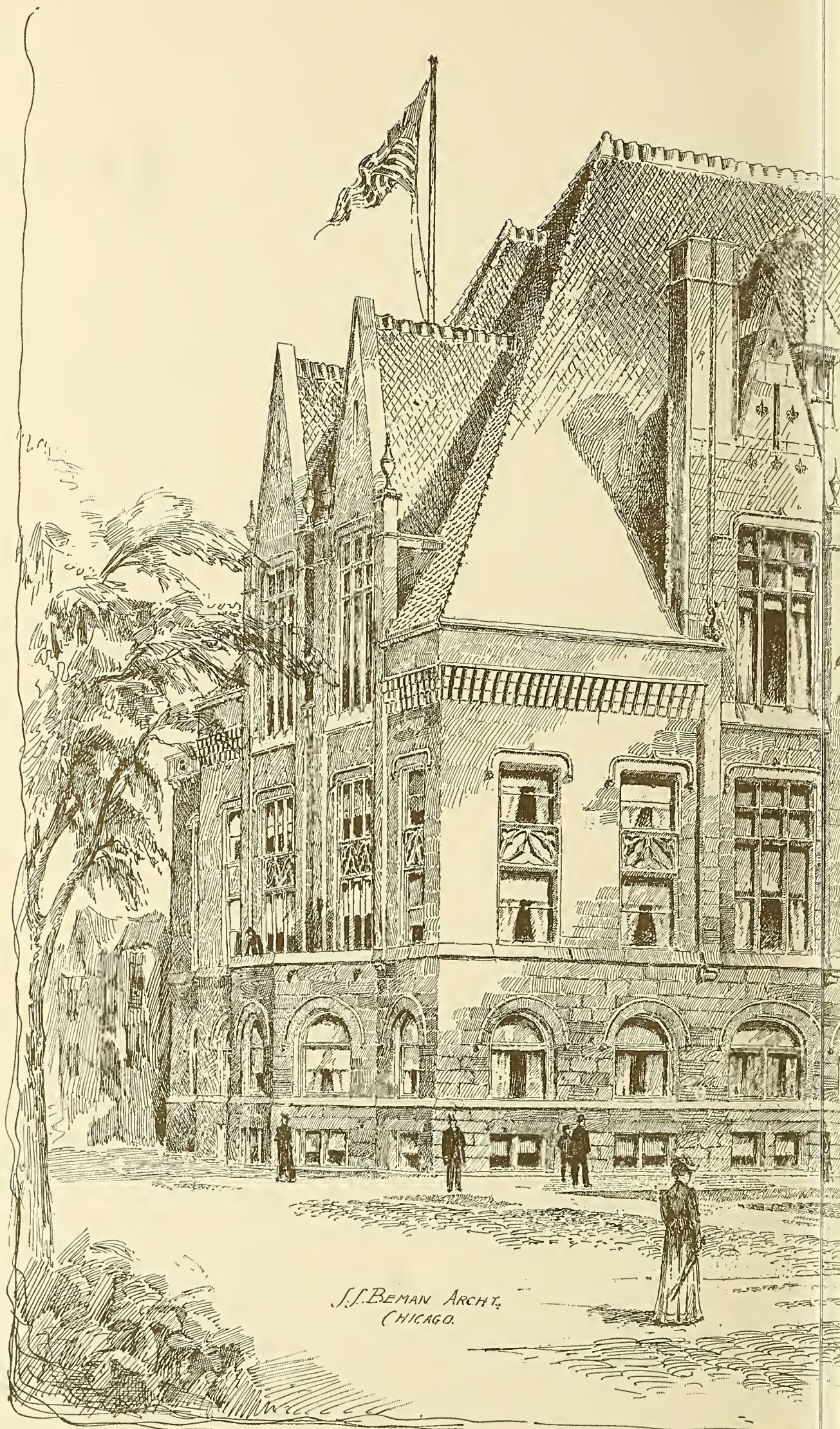


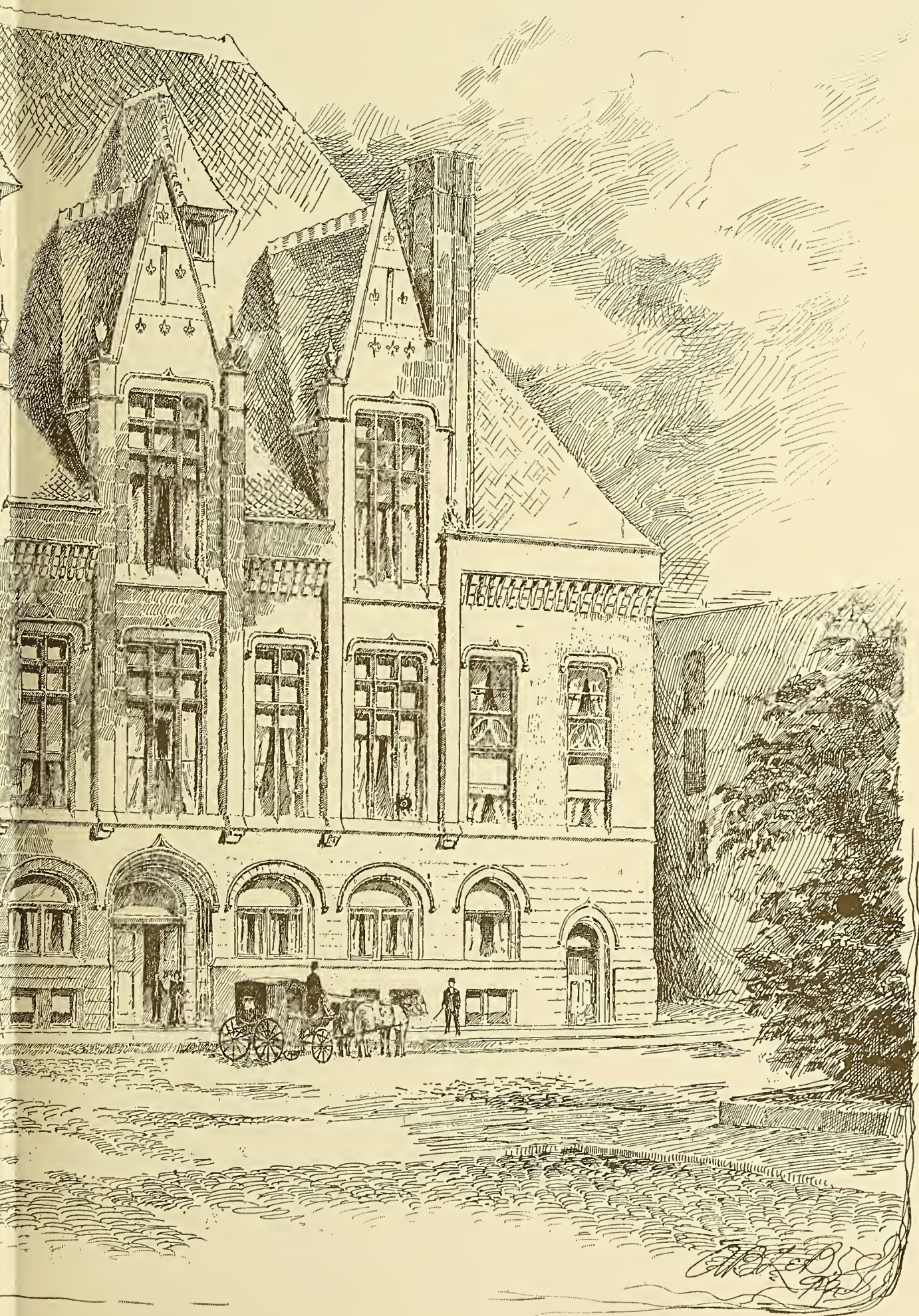


LANDERS & ZIMMERMAN ARCHTS
CHICAGO ILL.
92

KIMBALL CARRIAGE FACTORY
MICHIGAN AVE CHICAGO, ILL.







B HOUSE, CHICAGO.

MAN, ARCHITECT.



LAKESIDE CLUB HOUSE, CHICAGO.
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DESIGN SUBMITTED FOR THE NEW CITY HALL, MILWAUKEE, WISCONSIN.

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VIEWS OF "RAVINE LODGE," RESIDENCE OF S. M. MILLARD, HIGHLAND PARK.

W. W. BOYINGTON & Co., ARCHITECTS, CHICAGO.

THE INLAND ARCHITECT AND NEWS RECORD

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Committee on Competition Code.—Charles E. Illsley, chairman, St. Louis, Mo. Place of next Convention, Chicago, August, 1893.

The INLAND ARCHITECT has kept its readers informed of every stage in the development of the buildings for the World's Fair Architecture. It was first to urge the plan that was finally adopted for securing the designs for the main structures, and as fast as these were approved they were published from the original drawings, this journal supplying to the Bureau of Publicity and Promotion proofs of its cuts for general distribution. It secured the establishment of the drawing office, where perspectives were rendered by the best pen-and-ink artists in the country for the use of the press. As the construction progressed, the work was photographed at intervals and published as photogravure plates, and in the same manner some of the statuary has been given to our readers. What has been done has shown the determination of this journal to give to its readers everything of interest to the architectural profession pertaining to the architecture and art of this great Exposition, past, present and future, and to give it from photographs taken when each particular object is in its best and most complete form, with such descriptive matter as will make the whole a complete monograph of this great architectural triumph.

The contemplated change in the administration of the office of secretary of the American Institute of Architects proposed at the last convention and which comes before the meeting of the Board of Directors next month, seems to be wise, and has been for a long time a growing necessity. The policy of electing a secretary from the most notable, and therefore active, members of the profession has had a serious drawback from the fact that the secretary could only give time to the current work of his office, and all other matters, some of them most necessary to the life and growth of the Institute, were left undone because the secretary could not give them his personal attention. Probably the most important of these is the direction of Chapters, the formation of Chapters in districts where they do not now exist, the renewal of those that have become inactive and the general increase of membership through the growth of local Chapters. The Chapter problem has always been a serious one, and has been principally met by discussions at the annual conventions and changes in the Institute's By-Laws. But this is not sufficient. Out of a possible twenty-five hundred eligible architects, less than six hundred are members. A probable five hundred more are connected as associates with state or local Chapters. While these figures are not accurate, probably excessive, and only given by way of argument, they are sufficiently approximate to show that there is a great necessity for a secretary being appointed who can give the necessary time to the work. He should be present at the annual meeting of every state Chapter. He should personally investigate the condition of cities and states where no Chapters exist, and should assist in the formation and watch the growth of Chapters in these localities. A few years of work of this kind would make the Institute, already recognized as representative, a controlling body in all architectural affairs. Out of forty-four states and three territories there are but fifteen state

Chapters and twelve local chapters in affiliation with the Institute, and but twenty-one states were represented at the last convention. We have no desire to unduly urge the Institute to action, but it is of the utmost importance that the members of the profession be more closely drawn together, and in no way can this be done so well as by the formation and support of local Chapters and the general gathering in to the membership roll of the Institute all those who are worthy of such affiliation.

**The Chicago
School Board
and its
Architect.**

The school board of Chicago for many years engaged its architect upon a salary, the appointment always having more or less the complexion of politics and the salary paid being so low that the office has never been held by men whose ability had assured to them any large degree of professional success. These, too, were always handicapped by the "ideas" of the board, which gave to the city a lot of inconvenient, badly planned and worse ventilated and heated structures which are now daily costing the city large sums for "repairs," which in most cases are simply the correction of errors in the original construction. A better period of school building seemed to have been inaugurated when a school board was elected with a majority of members who had a sufficient quantity of gray matter developed to appreciate the fact that the designing of a schoolhouse required something more than a carpenter's education, and that a practical knowledge not only of design, plan and construction was necessary, but that a reasonable familiarity with the theory and practice of heating, ventilation, fenestration, etc., was demanded in the production of a school building. It was found that no first-class architect could be procured upon any salary the board would pay, and Mr. J. J. Flanders, an architect of reputation and ability, was engaged upon a percentage. The buildings erected from his plans have cost less, are better adapted to the purpose, are more sightly than any the city could boast of, and they compare favorably with any in the country. After two years of service in which buildings costing upward of \$2,000,000 have been built or repaired under his direction, a serious charge has been made against him by a member of the school board. It is not charged that he is deficient in his general knowledge of design or plan, or even of the more important problems of plumbing, heating and ventilation. He is not charged with getting "double commission" from contractors, nor in fact are any of the sins that are usually committed by the incompetent or dishonest laid at his door. It is simply that he has accepted "forty-two thousand dollars," which in the estimation of this watchdog of the public school treasury "is a big sum of money to pay an architect for school buildings in two years." According to the *Chicago Post* this gentleman, after advancing this opinion and that the work could be done for less money in the old way, notwithstanding past experience in this line, goes on to say:

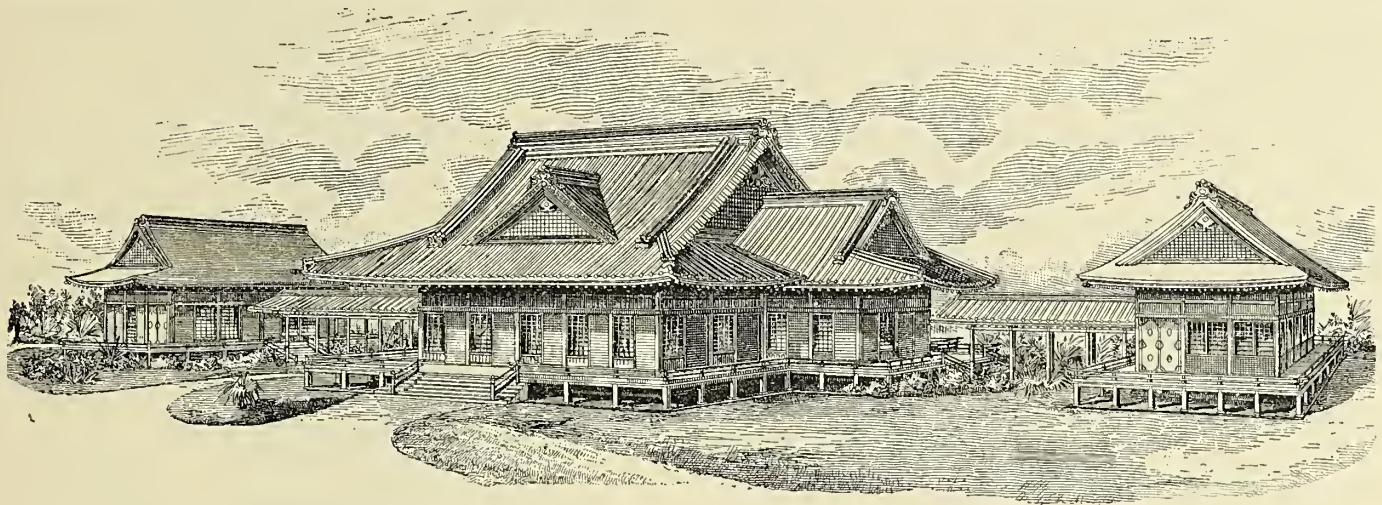
Furthermore, I fail to see why a change of plan for every schoolhouse is necessary. There is little difference in many of the school buildings, yet Mr. Flanders gets his per cent for drawing plans. There need be but little difference in the floor plan, anyhow. If it is a good one why should it be duplicated? Besides, Mr. Flanders' plans, many of them, are mere duplicates, but he gets his commission every time. A school building is usually plain and solid, and there is no call for fancy architectural ornamentations. Another thing—the architect has been getting a per cent for looking after the plumbing, furnaces, flues, etc. That work could be done by the chief engineer as well and that commission saved.

Plans, ornamentations! If as reported this is the gentleman's idea of an architect's work, "a pencil and a

shingle," we cannot enlighten him. If that is the kind of an architect he wishes, with the chief engineer to "look after the plumbing, furnaces and flues," we would advise the board to pay no more than \$800 a year, for any greater sum for such services would be robbery. Of course the health and safety of children does not count so long as the buildings are erected cheap. Fortunately the vice-president of the board seems to know better, and we hope his colleagues are with him and that they will insist upon the employment of an architect and not the proprietor or employé of a plan factory. We might state for the information of this gentleman, whose conception of an architect's services is so erroneous, that architects not only of these United States and Canada but of England, France and Germany base their charges for professional services upon five per cent of the entire cost of the structure. That every architect of standing indorses this as usual and proper. Mr. Flanders is doing the work for just one-half that price and doing it honestly and well, and at a profit that few business men would consent to do business upon. The system upon which he is employed is the only one upon which the services of an architect of any standing can be secured. In no other department of public work does it seem so important that first-class services should be engaged as in the erection of school buildings, and it is an outrage upon the public who pay taxes for the education of their children to ask them to pay for buildings that when completed are a menace to the health of the children that inhabit them nine months of the year.

**The Government
Architecture
Reorganization
Bill.**

The bill which through the efforts of Hon. John C. Tarsney, chairman of the House Committee on Buildings and Grounds, and his colleagues, so successfully carried through the House of Representatives at the last session of Congress, should be taken up and vigorously pushed for passage by the Senate at the present session. This matter of the reorganization of the method for procuring designs for government structures has been before the country so long and in so many forms, so many bills have been brought to the notice of congressmen and senators, and the increase in the evils growing out of and being perpetuated by the present system that it seems almost impossible that any good solution to the problem in the form of a bill should not secure the instant indorsement of every senator. The report of Mr. Tarsney's committee was so complete and so emphatic in its recommendations, and covered the ground so fully that there seems nothing left to be said in favor of the bill. There are no features of the proposed plan that do not court the fullest investigation by those senators who have not already become familiar with its provisions. There is no class of individuals that will not be benefited by the change, and on the other hand the government will receive better buildings erected at less cost, and the unsightly and needlessly expensive structures which now indicate that the government business is carried on within their walls, will give place to those of pleasing character, so that the stranger in looking for the government building will not be directed to look for the worst architectural monstrosity in the vicinity, but one to which the citizen may well point with pride. We ask that the bill be at once taken up and carried through its final passage and placed before the President for signature.



JAPANESE ARCHITECTURE AT CHICAGO.

BY P. B. WIGHT.

ONE of the great benefits to be derived by the city of Chicago from the World's Columbian Exposition will be a permanent building (or rather group of buildings) now being erected at Jackson Park by the Japanese Imperial Commission, illustrating not only the old architecture of Japan, but the exact method of construction employed in that country during the best periods of its arts, ranging from four hundred to eight hundred years ago, according to some authorities. For it is held as well by modern Japanese experts no less than by connoisseurs who have made a study of the architecture and decoration of that wonderful country, that its greatest development in this direction was during the period mentioned, corresponding with the later Byzantine and Romanesque and the earlier Mediæval periods in Europe.

The modern buildings of Japan—that is, those erected before commercial relations were opened with America and Europe in the present century—beautiful and exquisitely constructed as they may appear to our eyes, are not considered by the Japanese themselves to be examples of an indigenous style. All modern building in Japan has been subjected to a Chinese, and possibly a Korean, influence. I am assured by the Japanese Commission that the buildings erected by them on the Centennial grounds at Philadelphia in 1876 were of this character. Those who saw them will remember the solid construction, perfect fitting and artistic carvings of these buildings, which were then greatly admired. But it has been the desire of the present Commission to illustrate the architecture of Japan as practiced in its “palmy days.” Not only the methods of building, but the style of decoration employed at that time, are now subjects of study in the Imperial Academy of Fine Arts at Tokyo. This academy, which, when founded, was devoted to studying the arts of modern Europe, has found a mine of wealth in its own country, and the fear that was expressed by lovers of Japanese art in America and Europe, that the Japanese might discourage their own arts by endeavoring to import those which are not indigenous to them has been dispelled. These buildings will be built to demonstrate this fact. The illustrations are only taken from the builders’ working drawings made by the Japanese draftsmen of the contracting company that has undertaken to reproduce three ancient buildings grouped as one, and give no idea of the artistic finish, color or decoration. They are interesting as showing that the Japanese have mastered all the technique of modern architectural drawing. The perspective sketch is not a Japanese drawing, but was made in Chicago, and it serves to make more clear the relative positions of the three buildings that are grouped as one.

The construction work is being done by the most skillful mechanics that could be found in Japan. All the material has been worked and fitted during the past summer, and has been transported to Chicago at great expense. It could have been taken the entire distance by sea to New York and then sent by rail to Chicago for less than it has cost to bring it by the direct route by steamer to San Francisco, and thence by rail to its destination. But time in this case was more important than economy in money. The buildings will be completed and decorated in time for the opening of the Exposition. Hundreds of men have worked on them in Japan during several months past, and all the parts have been accurately fitted together, so that only twenty-four men are

required to perform the actual construction. Soon a larger force of artists and decorators will come to complete the work, and gardeners will surround the palace with wonders of horticultural art, the result of the traditions and experience of a thousand years, handed down from father to son.

The work of decoration will be performed by the students of the Academy of Fine Arts, of Tokyo. It is well known that the excellence of all the arts practiced by the Japanese is due to the fact that all trades and arts are hereditary, and shopwork is hardly known; but artists work in that country singly and in their own homes where the sons learn their art from the fathers. Such men are not archaeologists. It is nothing to them what the Ancients did. But they know that what their fathers did was well done, and they are content to do it again as well or better if possible. When the old decorations became matters of study in the Academy, there were no artists to reproduce them in the old way, and the hereditary artists (so to speak) would have botched them in attempts at reproduction. Hence the students and graduates have undertaken to execute the decorations of the interior of the palace. Many of them are on panels, and have already been completed in Japan. Photographs of much of this work have arrived, but I am unfortunately unable to furnish them to *THE INLAND ARCHITECT* for reproduction by the half-tone process, owing to the fact that the Academy intends to publish the illustrations of the decorations of this building in book form, and to copyright the same.

The whole of the work is being carried out under the direction of Mr. Kuru, of Tokyo, a graduate of the Imperial University of Japan, who has practiced architecture in his own country for several years, much as our own architects do, and now comes to America for the first time. Mr. Kuru is also an artist in many other ways. In Japan the practice of architecture as a profession is of course something new. Japanese buildings in the indigenous styles required no architects. Builders in Japan, like potters and metal workers, are born to the trade, which they inherit from their fathers. They are draftsmen and designers, in their own way, as much as they are contractors. But the changes in customs and government have called for buildings more like those of America and Europe. Hence educated native architects have been called into being. Mr. Kuru, when at home, is engaged mainly in designing government school buildings.

In addition to the palace on the wooded island, he will have charge of the erection of the Japanese Tea House, east of the Manufactures building and fronting the beach, the materials for which have all been prepared and are now on the way from Japan. He is now preparing in Chicago the designs and working drawings for the Bazaar, which is to be built on the Midway Plaisance. This will be built in the modern Japanese style. The materials will not be sent from Japan, but our own materials will be worked into it by Japanese mechanics as soon as the palace is well under way.

Meanwhile the happy group of imported workmen are putting their materials together on the island, making hardly a sound with their work—for there are but few nails in this building—but making the park resound with their happy songs. Happy and contented are they, though they be contract laborers, and have no unions behind them nor walking delegates and committees to rob them. And they are literally “imported contract laborers,” yet whom no meddling labor agitators with jealous eye can disturb or make

afraid, for congress has made an exception of men working for foreign governments at the Columbian Exposition, and the Secretary of the Treasury has said that it is all right. They work and talk and sing. When a few are together they talk incessantly. When many work together on some laborious undertaking they chant wild songs something like those of our sailors. I am told that they are comic songs and witty sayings. These stimulate them to greater exertions. They laugh at each other's jokes, unmindful of all else that surrounds them, and are happy. They are doing the work of their brilliant emperor whom they love, and are contented. They comprise all the classes of craftsmen that work on buildings, and laborers as well. If the laborers want help, the tradesmen take hold without violence to their dignity and perform menial work without complaint. Their stonecutters work without chisels, doing all kinds of work with a great variety of hammers having edges as sharp as knives and a ring that attests the fine quality of the steel. I saw a solitary old stone cutter who had been employed to help them break up stones with plug and feather, but not to cut. They did all of that with their little hammers. He was a union man, and I wondered if they came into his category as "scabs"; or was he innocent of the thought that these men worked at his own trade, and that association with them subjected him to severe penalties?

But let us return to the story of how and why this ancient palace comes to us from afar. From an architectural standpoint it is perhaps the most interesting contribution to the Exposition. For it is not set up as an imitation, but is what it pretends to be, a genuine product of materials and labor that has never before been seen on this continent.

The general plan of the exhibit was determined by the Imperial Commission, after studying the ground and preparing many sketches. It was finally decided to erect a palace such as those occupied by the Shoguns of the Mediæval period and to use three types, following the designs of ancient buildings now existing and combining them into a general plan which would comprise a body and two wings. They therefore concluded to call it Hōōden (Hō-ō-den, three syllables).

The general form is that of a temple. From this it has got abroad and been repeated in the daily papers that the building is to be a reproduction of one of the ancient temples of Japan. On the contrary, as has been said before, it is a palace but has the general form of a temple. Each of the separate buildings and all of the details are copied from palatial buildings. The temple at Hei-to-in at Wugi has two wings connected with the main building by corridors or peristyles, and there is a small extension in the rear of the main building. It is called Hō-ō. Hei-to-in is an inclosure or park devoted to the worship of Buddha. It is near Saikyo, the ancient capital of Japan, where the Shoguns formerly resided. Hō-ō-den means a palace whose ground plan bears a general conformity to the outlines of a flying bird. Hō-ō is a mythical bird somewhat resembling, and possibly the same as, what is known to us as the phoenix. It is supposed by the Japanese romancers to have a star on the head indicating the astronomical period of its appearance, and to have visited Egypt every five hundred years, and Arabia, China and Japan periodically. Chinese literature reveals the tradition that this fabulous bird was only seen when the people had a great and good emperor. Among the Japanese the Hō-ō is supposed to be a sacred bird who is always associated with the glories of the great emperors of Japan in the olden time before the Daimios made practically prisoners of the legitimate dynasty, and put the Shoguns on the throne.

The plan selected for the building is well adapted to the site. The principal front is to the east, facing the rising sun, while the other sides differ from it very slightly. There is great simplicity in the arrangement, but the effect depends upon the exquisite delicacy of the details of carving and coloring, of which the working drawings give no adequate suggestion.

(To be continued.)

THE Joint Committee of the American Institute of Architects and the National Association of Builders, in charge of the Uniform Contract, met in Chicago, in October, and accomplished a thorough revision of the contract. The changes were based upon the general consensus of opinion and experience gathered by the committee during the four years in which the Standard Contract has steadily advanced in favor. It will shortly be given to the profession and contractors in its revised form by the Inland Publishing Company.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER II—DEFINITIONS—Continued.

A **CIRCLE** may readily be described about a hexagon (Fig. 18), by taking any side of the hexagon for the radius of the circle. Vice versa a hexagon may be inscribed in any circle by drawing its diameter, which will give two points of the hexagon, and laying off each way from these points a distance, B C, B D, A E, A F, equal to the radius or to half the diameter. The radius of a circle always equals one side of the inscribed hexagon.

A hexagon may also be drawn directly by the aid of the 60°-triangle, since each side makes with the extension of the adjacent side an external angle of 60°, as B, D, G, for example.

15. An **octagon** (Fig. 19) has eight sides instead of six. All its sides and angles are equal and each angle measures one

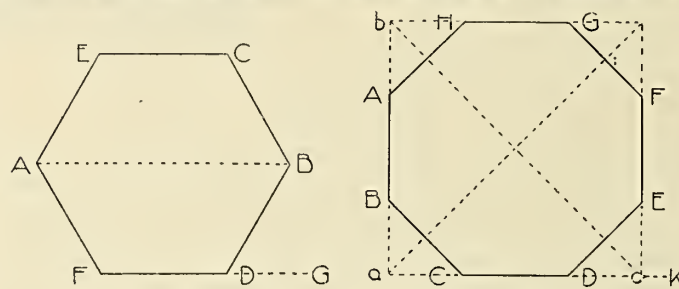


FIG. 18.

FIG. 19.

hundred and thirty-five degrees (135°). Its diagonals meet in the center and bisect each other. It may be obtained from the square by taking one-half the diagonal of the square and setting off this

distance both ways from each corner. Thus A a, B b, C c, etc., are each equal to the half diagonal of the square.

An octagon may also be drawn readily by the use of the 45°-triangle, since the exterior angle which any side makes with the adjacent side extended measures 45°, as E, D, K.

16. Remark: The general term *polygon* is applied to all plane figures bounded by straight sides,

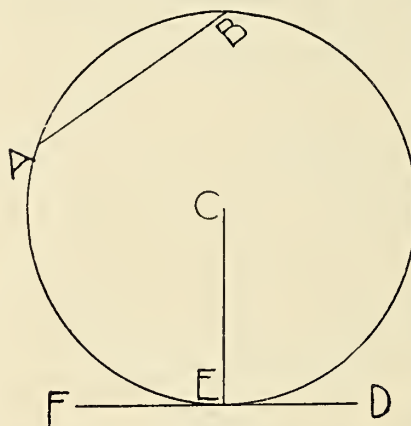


FIG. 20.

and if the sides and angles are all equal the figure is called a *regular polygon*. The term plane figure as used above means simply a flat figure, or one drawn on a plane surface as distinguished from one drawn on a cylinder, sphere or other curved surface.

17. A **radius** in a circle is any straight line from the center to the circumference; it equals half the diameter. All radii are equal in the same circle. A **chord** is any straight line, A B (Fig. 20), drawn across part of a circle. A **tangent** is a straight line, D, E, F, which touches the circle but does not cut it even if extended. A tangent is always at a right angle with a radius, C, E, at the point of tangency.

18. A **cube** is a solid bounded by six equal and square sides. The opposite sides are parallel and all the internal angles are right angles.

19. In perspective and constructive drawings the word *plan* designates a top view of an object, i. e., a view of its upper surface or surfaces. Thus Fig. 21 is a plan of the cross with its pedestal and steps which Fig. 22 shows in perspective. The central square is the top of the upright stem of the cross, flanked by the top of each arm. Then we see the top of the upper base so far as not covered by the arms of the cross, then the top of the next base below, then of the other base, lastly we have the treads of the

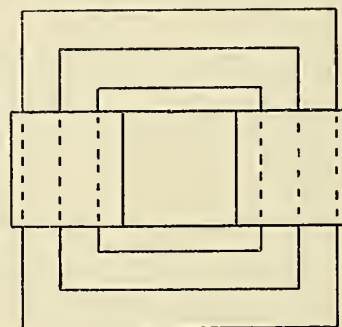
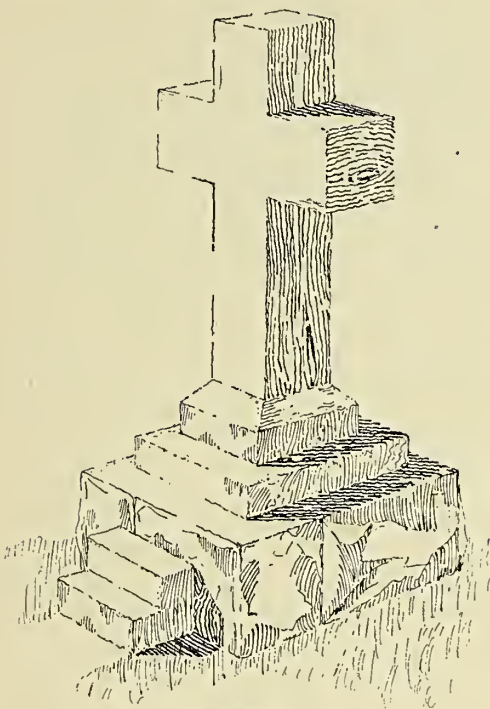
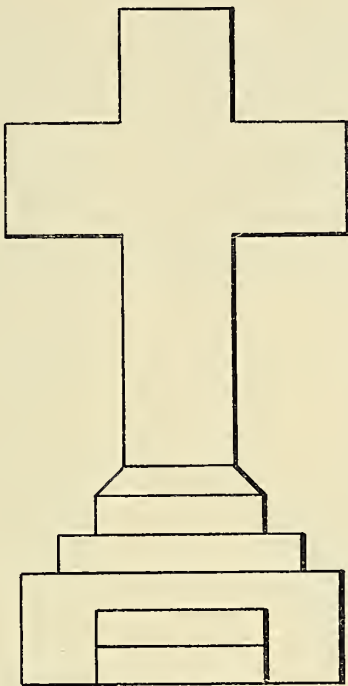


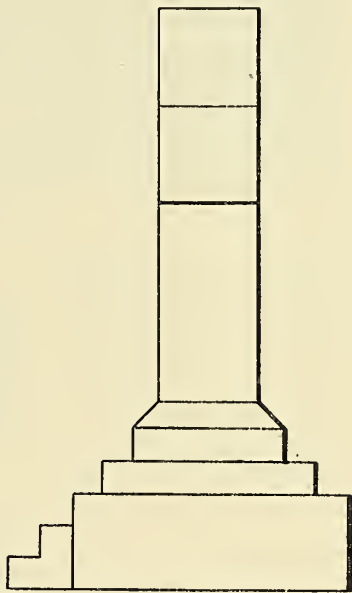
FIG. 21.



PERSPECTIVE.
FIG. 22.



FRONT ELEVATION.
FIG. 23.



SIDE ELEVATION.
FIG. 24.

steps. These various top views appear in the plan precisely as if all were on a common level, or lay in the same horizontal plane.*

20. In architecture another definition is common, the word *plan* being applied to the drawings which show the sizes, location, shapes and arrangements of the various rooms in each story, so that we have the *basement plan*, the *first floor plan*, etc. Such

and all equally near the eye. Fig. 24 is a *side elevation* of the same object.

22. According to the accepted theory of vision an object becomes visible by rays of light reflected from its surfaces and entering the eye of an observer. These rays (called visual rays), converging as they approach the eye, are focused upon the retina.

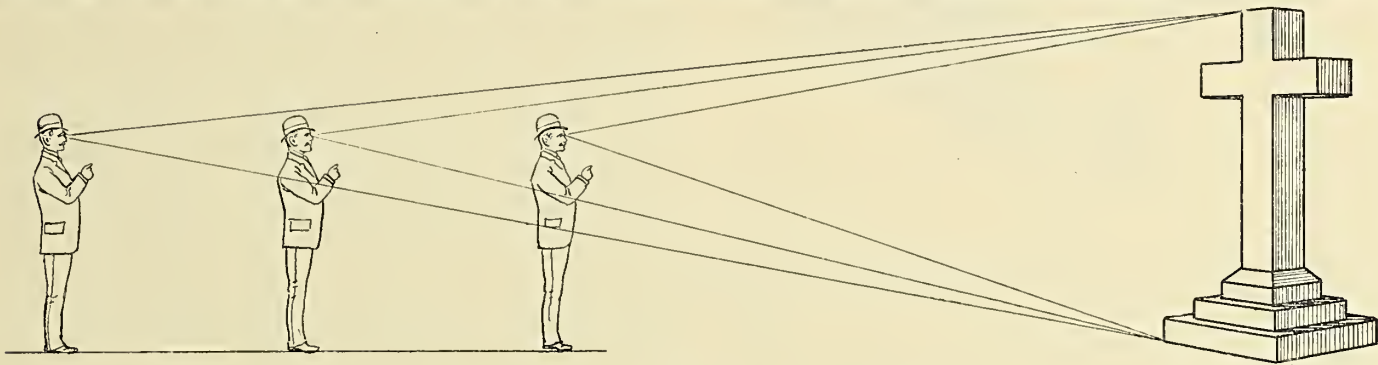


FIG. 25.

are not "top views" at all, and strictly speaking, they are not plans, but are horizontal sections taken at different levels. Still they are always called *plans*, and this meaning is so well understood that no confusion need result.

21. An *elevation* designates a front, a side, or a rear view of an object so taken that no other part of it is visible. Fig. 23 is a *front*

By a convention tacitly admitted the observer is presumed to have but one eye.

23. It is plain (Fig. 25) that as the eye recedes from a fixed object the visual rays from its extremities to the eye grow less and less convergent and more nearly parallel to each other, and that to an eye infinitely distant they would become parallel on the

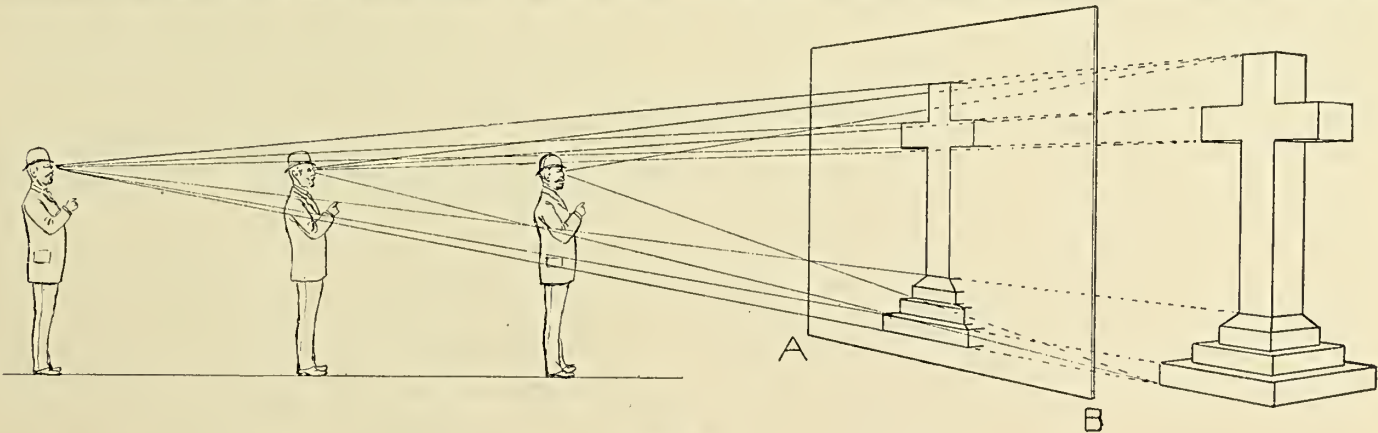


FIG. 26.

elevation of the cross and pedestal of which Fig. 21 is the plan. A front elevation gives every surface facing the observer at whatever distance, precisely as if all were in one common vertical plane

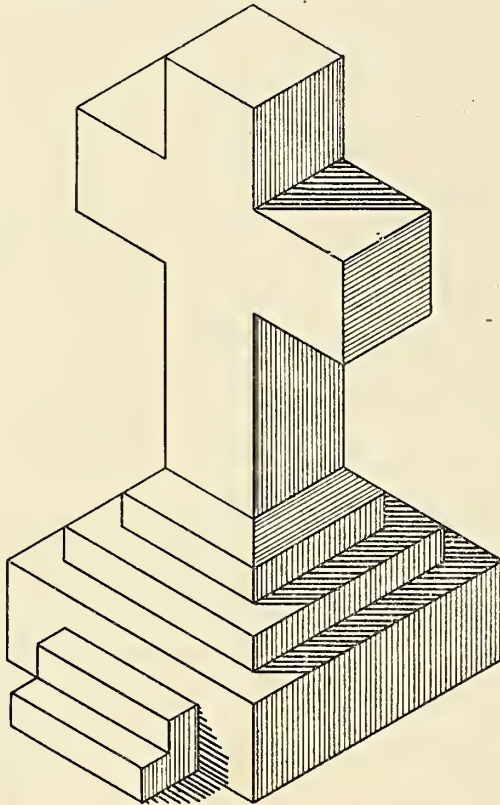
*Strictly speaking, a *plan* is a horizontal projection of an object (see Section 26), and an *elevation* is a vertical projection. To average readers these definitions are as unintelligible as the words they define.

principle stated in Section 5 that parallel lines would meet at an infinite distance.

Of course such reasoning is abstract and neglects the circumstance that an eye infinitely distant would see nothing. It elucidates a valuable principle, however, which has frequent application.

24. If a transparent plane, such as a sheet of glass, be interposed between the eye and the object viewed, as at A, B, in Fig. 26, and lines be drawn on this plane connecting the points where it is pierced by the visual rays from the object to the eye, these lines will form a *linear perspective* of the object itself. This interposed plane A, B, is called the *plane of the picture*.

The visual rays make various angles with the plane of the picture, which angles grow larger as the eye recedes, and to an eye infinitely distant the visual rays would all be at right angles to the plane of the picture and parallel to each other. (See Section 23.) In that case the picture would be as large as the object itself.



ISOMETRIC.
FIG. 27.

When, however, the eye is at any finite distance the visual rays will converge toward it, and the perspective picture will be smaller than the real object.

25. Advancing the plane of the picture toward a stationary observer reduces the size of the picture correspondingly, while moving the picture plane nearer to the object increases the size of the picture. In practice it is customary to place the plane of the picture so as to touch the object at its nearest point. The base line, A, B, Fig. 26, of the plane of the picture is often called the *ground line*, perhaps as indicating the line where the picture plane rests on the ground.

26. When the eye is infinitely distant and the visual rays become parallel to each other and perpendicular to the picture plane (Section 23 and 24) these rays are often called *projecting lines*, and the corresponding perspective, which is of the same size as the object itself, is called a *projection* of that object, or, more accurately, an *orthographic projection*. In other terms an *orthographic projection* is a perspective relative to an eye infinitely distant.

If a cube be so placed that each of three adjacent sides makes an equal angle with the plane of the picture, and while in that position an orthographic projection be made, such projection is termed an *isometric projection* or *isometric perspective*. Isometric drawings show three surfaces at once and are often mistaken for ordinary perspectives, especially when employed for small objects—but their receding lines are parallel instead of being convergent, and with large objects the error of making the most distant members of the same size as those which are nearest manifests itself in a conspicuous distortion. Fig. 27 is an *isometric projection* of the cross shown in Fig. 22.

27. The *trace* of a plane is the straight line along which it meets or cuts another plane. Rub the edge of a straight sheet of glass with fresh paint and press it against another sheet of glass: it will leave on the second sheet a straight line of paint, which is its *trace* on that sheet.

(To be continued.)

NOTES FROM OUR FRENCH EXCHANGES.*

AMERICAN DOMESTIC ARCHITECTURE THROUGH FRENCH EYES.

HOWEVER educated foreigners may criticize and sneer at the attempts of grand architectural flights in American skyscrapers and public buildings, the ordinary, common little "home" is a subject upon which, almost without exception, they unite in praise. In the course of a long article in *La Semaine des Constructeurs*, a writer says upon this subject: What is this American house? Is it a little French "hotel," or is it an English cottage? Neither one nor the other, although its relationship with the latter is undeniable. The dominant type is not a city house, neither is it altogether a country house. It is what they call a suburban house. Isolated from other buildings, it is still not alone, because in the United States the separation of the different grades of population is not nearly as marked as in Europe, and it is sure to have neighbors, though they may be either more or less pretentious according to their owners' purses.

This house is invariably composed of a ground floor, a second story and an attic. Its arrangement responds to a conception of domestic life and society which only differs from our own in secondary points; but what a seeking there is for the comfort and ease of life, and how many conveniences both great and small are brought into use to realize this conception. How much there is unexpected and how much movement and life there is in the exterior! However, they only translate the plan with such an absolute truth and simplicity that they most often admit of no other decoration than the contrasts growing out of the materials employed!

The ordinary requirements of a house varies but little from its neighbor. The first point of importance is a veranda occupying a portion more or less large of the entire circumference of the ground floor. This place plays an important part in the family life. In summer it can be closed by venetian blinds, and a great portion of the time is passed upon these porches, even at times the meals being served there. The position and size of the veranda varies with each house. Sometimes it is comprised within the line of the outer walls, which are then replaced by simple columns in that portion. Sometimes it is entirely outside of the building, but even in this case it never appears like an excrescence, for it is "organically" a part of the building. Often besides this principal veranda there is a side porch, and the impossibility of separating these portions from the remainder of the construction is sometimes the cause and sometimes the result of a complicated breaking up the exterior details, which, however, always remain picturesque. To the difficulty of this close relationship and treatment of the exterior and interior is added that of giving to each room of the first floor sufficient light, the windows under the veranda being of course considerably darkened. The placing of the stairs back of the porch ordinarily solves this problem in part, but the problem is not as simple as it might appear at first sight.

The veranda is always on a line with the first floor, which is on a foundation two or three feet above grade. The entrance, which is under the veranda, is reached by two or three steps. On crossing the entrance one enters into a very small vestibule having no other purpose than to keep out the air from the hall, being in fact really only a double door. The true vestibule is the hall itself; all the rooms of the first floor open directly off of it. At the back one sees the main staircase with its wide treads and ornamental handrail and turned balusters of walnut. At the same time, the hall is more than a simple vestibule or an antechamber—it is a large and beautiful room, elegantly furnished and decorated, where is the finest fireplace in the house.

Frequently it is customary to receive callers here and upon plans it is often called reception hall or sometimes sitting-room hall. This comprehension of a hall is equivalent to material enlargement of the living rooms and is an economy in construction certainly, since the space lost in passages, etc., is reduced to almost nothing, while the privacy of the family is not interfered with by formal callers, and in case of company the visitors easily move about in those rooms where they are desired.

The remainder of the ground floor is occupied by the rooms, more particularly for the family and intimate friends, the parlor, dining-room, library or office, and kitchen. These main rooms have usually each a fireplace—which the bedrooms have not—but they are rarely used since the house is heated either by hot air or steam. Under the grate of the fireplaces there is often a little hole by which the ashes are dropped direct into an ash pit in the cellar below.

The American custom as regards the heights and sizes of rooms are about the same as in France, but the appearance of the interior is very different, not only on account of the furniture and the decoration, but more particularly because of the plan itself. The architect, instead of making all walls in a straight line, breaks them frequently, working in here a little retreat with a divan, there, a stationary seat or a cupboard. These irregularities open up to interior architecture and decoration infinite resources, and one finds an unknown variety of them. The windows, although appearing as if grouped with the greatest freedom, in reality occupy in each room the most favorable position for obtaining light as well as admitting of placing the furniture advantageously. One of the rooms of the ground floor (ordinarily the parlor or dining-room) is finished at the end either with polygonal sides, a semicircle or even with a square projection, all of which is occupied with windows.

*Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

The American, like the Englishman, loves nature, and he must have in his house one point from which he can have a clear outlook. All the windows are hung, a custom much more practical than the French windows. The very large doors, too, are sliding, or else they are entirely omitted and their places supplied by curtains. Owing to the entire house being heated, there are no drafts, and it is also a great advantage in giving increased available room, and the interior vistas are much larger and more effective. Another peculiarity is the number of pieces of furniture built in with the house in every little corner; seats, drawers, hat racks, sideboards, cupboards and refrigerators. Nothing could be more convenient, and it allows of a thousand opportunities for putting away things, while the rooms are larger for being unincumbered with large pieces of furniture.

A word about the kitchen; it is always in direct communication with the outside by a door under a little porch or veranda, and with the floors above and below by a special staircase. It connects directly with the dining-room through a serving pantry marvelously furnished with cupboards built into the house.

Upstairs are the sleeping-rooms and the bathrooms. The former are numerous, since the placing of two persons or children in the same room is rare. Each chamber invariably has a large "closet," often furnished with a fixed washstand. About the bathroom there is nothing to say unless it be to criticise the fashion of putting the water closet there, a system which has little to recommend it. The attic is divided into servants' rooms, store rooms, etc., while often the larger part remains at first unfinished and is later fitted up into children's rooms.

As regards the construction it can be said that several years ago suburban houses, from one end of the United States to the other, were never made of anything else but wood. Now, however, stone, brick and tile tend to take its place, particularly in the north and west. But wood still is preferred in a great part of the states, especially at the South.

The cause of this is not entirely owing to the abundance and cheapness of wood as compared with other materials, but must in part be sought in the American character. When a man has enough money to build him a home, he does not want it in a year, but *right off*. Whether it will last fifty years or two hundred, that is the least of his cares. The American works for himself, not for his grandchildren; he has taken care of himself, let them take care of themselves. He makes money, according to his energetic expression, to enjoy it; let his son look after himself. Now a wooden house, especially in that country, is very quickly finished. From the first stroke of the pick to the day of moving in, three months is all that is usually required, while this is occasionally reduced to sixty days.

The general mode of construction has been explained in previous issues of this paper, but a few special points are interesting. The interior partitions are made of lath, covered with a thick coat of mortar. For the lath, however, almost always (?) nowadays is substituted a special kind of fine gratings made of wire, and the finish of the interior walls is made by the application of one or several coats of fine ground composition manufactured for that purpose.

To vary the appearance of the exterior walls, wood in different forms is used—in the first story "clapboarding," i. e., narrow strips of white pine—while the upper story is frequently "roof-tile made of cypress wood" applied in various agreeable combinations, that of a long wavy line being very much used. The covering of the roof is almost always in these same "tiles." The contrast of texture between the clapboarding and the "tiles" is the only method of decorating the exterior, but the picturesque division of the masses, the unexpected projections and the fantastic appearance of the grouping of the bays gives too much movement to ask for anything more.

Moreover, foreign architects who have visited the United States all agree in finding that the combination of materials, or rather the method of placing them, is very satisfactory, and has been particularly well studied by the Americans.

Color is the point the least satisfactory in the artistic qualities of these houses. The tones in use being quite strong and of a certain crudity, although the manufacture of the stain used is done in a most scientific manner.

In the composition of suburban houses, in stone and brick, one finds the same general characteristics and the same processes as in the wooden house, all the effects being produced by the division of the masses, the intimate connection of the different parts and the freedom of disposition in placing the windows, while the decoration is produced by the contrasts of materials skillfully and soberly handled.

The habit of constructing in wood exercises upon the architecture an evident influence which is very happy, and this influence is shown in numerous constructions, such as railroad stations of small towns. These depots are as picturesque as possible to be imagined and their forms are directly traceable to the suburban wooden houses.

The interior decorations are of the most diverse forms, but the natural woods enter very largely into the composition, and the mantels are of especial interest. In the smaller houses these are always of wood and the most elaborate piece of furniture, the upper part forming shelves, cupboards, etc. In the larger houses they are in still greater variety, some being in wood, others in stone, marble or tile, or all materials combined. This piece of furniture is always treated with fondness, the architect, the decorator, the cabinetmaker and the carver always trying to here show their best talent.

GLASS CURTAINS.

A novelty in art industry for house furnishings now shown at the Palais Royal is the glass curtain. These curtains and portières are in colored glass which have the effect when closed of stained glass. They consist of a series of little squares of colored glass each set in a small zinc frame. These squares are then attached to each other at the four corners by means of little S-shaped hooks. These curtains are as easy to take down and move as any others, and in the case of changing from one size window to another can easily be enlarged or decreased in size by the addition or subtraction of a certain number of these little squares. They are also easily cleaned, and one of their particular attractions is said to be cheapness.

MEDALS FOR WORKINGMEN.

At the annual congress of the French architects recently held at Paris numerous medals were as usual distributed to architects whose work in special lines had during the past year been particularly meritorious. Also, bronze medals to the number of sixteen were presented to workmen, one in each trade, being those appearing among the candidates put forward as the most deserving because of faithful service to their employers, and also of ability as well as honesty and economy in their daily lives.

Among the painters, the recipient had worked fifty-three years continuously for the same firm. The brickmaker had been thirty-three years with his employer and the mason was certainly a model, since he had been in one person's employ for thirty-two years. In the other trades nearly the same figures were shown, the shortest service being a carpenter who had only worked twenty-four years with his employers, but his work was always so artistically done that he was constantly in demand for the finest handicraft, and his labor was particularly worthy of attention at the restorations recently made at the Chateau of Chantilly, that he carried the prize away from others who could show a longer term of service.

At the same congress the report of the fund for mutual defence of architects was most satisfactory, showing over 6,000 francs in the treasury. In over twenty cases advice was given relative to settlement of claims, and four lawsuits were actually commenced during the past year—three of which were gained and the fourth was still in the courts. The total expense of all cases tried since the establishment of the society has been over 140,000 francs, and as most of the suits have been won by the society and consequently the expenses paid back, the result is considered most encouraging. The number of new members enrolled during the past year was ten, making a total membership of over three hundred for this branch of the French Central Society of Architects.

AN ALGERIAN POMPEII.

It is not only by its clear sun, its marvelous climate and its rich vegetation that our Algeria delights the travelers who are being attracted more and more to this beautiful land of the warm sun, but it is also by the magnificent remains of a glorious past and by the ineffaceable traces of the passage of the peoples who have disputed the possession of the African soil. Principally near the borders of Tunis and in all the departments of Constantine, one finds everywhere quantities of ancient ruins. Roman roads, military camps, citadels, triumphal arches, etc., are witnesses says *L'Architecture*, of the Roman power and form an inexhaustible treasury for science and archaeology.

Without question the most remarkable of these ruins are those of a city built during the first century, and which, after being sacked by the Moors, in the sixth century, was finally destroyed by an earthquake. It has, however, come down to our times in a sufficient state of preservation to be easily restored in most portions. The ancient city of Thamugadi is situated twenty-seven kilometers from the ruins of Lambesum, an ancient military colony of the Romans and camp of the famous third legion of Augustus. Situated near the hills, Thamugadi, like its Pompeian sister, which it greatly resembled, was a pleasure resort. Like Pompeii, the pavement of the streets still remains marked with the ruts worn by the chariot wheels, all as fresh as if used yesterday.

There was a forum ornamented with numerous and monumental groups of statuary, around which were located a basilica, stores, temples, public halls, and a city hall—if it might be so called—which was veneered with marble of different colors. Also there was a theater large enough for many spectators, with its seats in amphitheater form, an upper gallery and a stage. There are yet visible the entrances and exits for the audience and for the actors; also traces of a curtain which separates the stage from auditorium. Besides these buildings there are fountains, sewers, baths, public water closets, markets, private houses, etc.

In the direction of the southwest the city is overlooked by a temple of colossal dimensions, built upon a hill called the capitol. Wide staircases of monumental character give access to extensive porticos which surround this temple. This splendid and interesting building, dedicated to Jupiter, is now being excavated. Already the immense capitals which crowned the columns have been brought to light, showing their marvelously undercut foliage. The ornamental frieze, geometrical balustrade and the richly decorated cornice are scattered on the ground, now mostly excavated from the soil; also fragments of an immense statue have been discovered. All the columns remain entire, but thrown down by the earthquake, and so lying as to be easily again placed in position. Burned fragments of wood are traceable in the debris, and prove that this temple, the same as the rest of the city, was destroyed by fire.

At the foot of the capitol is a curious market, rebuilt during the Byzantine epoch, being remarkable in having one portion cov-

ered with a roof under which were the finest class of stores still possessing granite counters. The remainder of the market place was not under cover, and consisted of a rectangular court surrounded by galleries and buildings. In the center of the court was a fountain with its water and waste system still perfectly preserved.

A main, paved street, perfectly preserved, traverses the city from west to east, passing by one side of the forum. The joints of this pavement are placed diagonally to avoid the jar to chariots that projecting corners when at right angles might have caused. This street was ornamented with several triumphal arches, one of which, built by Trajan in the year 100 and pierced by three openings, is still standing. It is one of the best preserved of all the constructions of Thamusgadi, and its niches are decorated with statues, while beautiful, colored marble columns decorated the secondary openings.

The street is ornamented with ruins of fountains and porticos of fine monolithic columns, through which access was gained to the various stores, which still show traces of the door fastenings, back shops, etc. The stores are followed by a monumental gateway leading to the forum. Here the Romans passed the greater part of their time either occupied with business or playing games, the traces of which are still evident on the pavement.

At the farther side of the forum were the public water closets, a very curious example of this class of establishments in ancient times, showing that the modern inventions would have added nothing either to the cleanliness or comfort of this remarkable building, which can here be studied in all its details.

The main street was crossed at right angles by another, opposite the entrance to the forum and leading to the theater. The pavement is equally well preserved, but a gateway at its entrance has nothing left but the lower courses of stones. Worthy of notice also were the sewers and water system, which were very perfect, sometimes passing under ground as in the main streets and the forum, and again flowing above ground in stone canals. The Byzantine citadel, built in haste by the troops of the successor of Belisarius in Africa, should also be noticed as well as a large number of buildings which it is hoped to soon excavate if the resources given by the state are sufficient. In a recent trip of the minister of instruction and fine arts in Algeria a visit was made to these ruins, which renders it hopeful that the necessary funds will shortly be forthcoming to entirely finish the excavation and exploration of this ancient city.

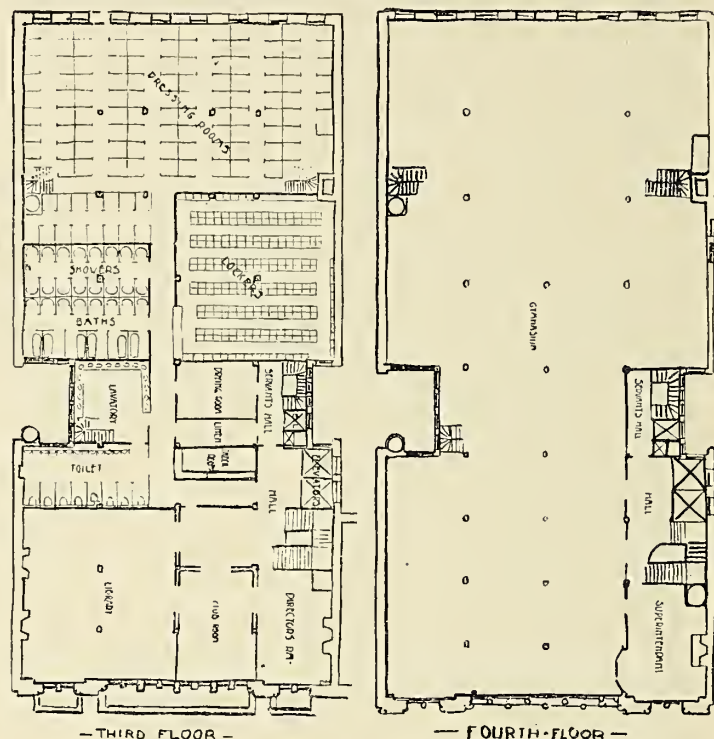
ILLINOIS CHAPTER AMERICAN INSTITUTE OF ARCHITECTS.

THE regular monthly meeting of the Illinois Chapter of the American Institute of Architects, which was held November 14, was exceedingly interesting. President W. L. B. Jenney presided. After the usual routine business, in which the minutes of the previous (annual) meeting were read and approved, a note from Treasurer Adler read in which it was stated that the dues of Henry Lord Gay had been paid to date and that gentleman resigned his membership in the Chapter, the president announced the subject for discussion, the effect of the recent fire in the Chicago Athletic Club building.

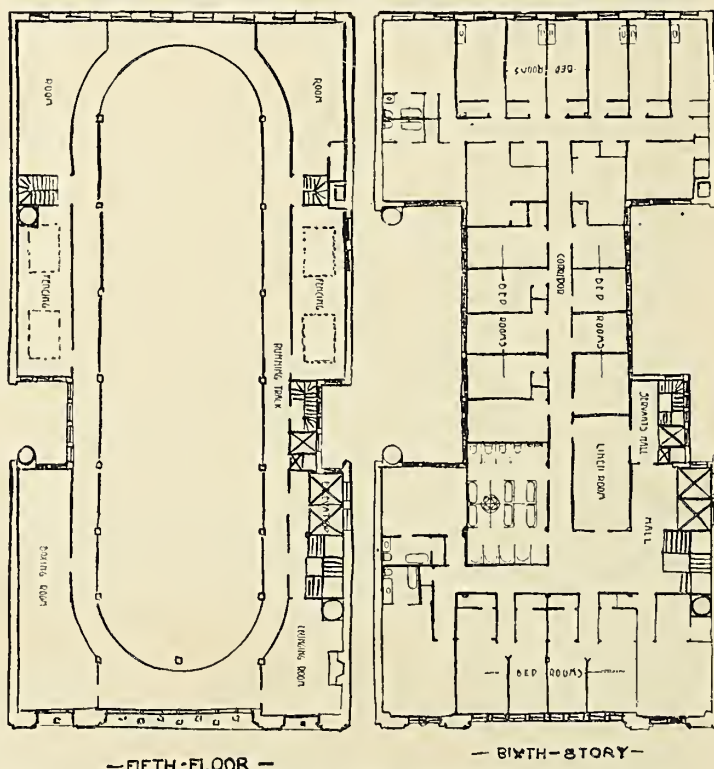
Henry Ives Cobb, the architect of the building, led the discussion, which was conversational in form. Mr. Cobb began by saying that perhaps the best way to bring the matter before the members was to briefly describe the structure, which is situated upon an inside lot with 80 feet frontage, 172 feet depth and ten stories in height, solid party walls on either side and a front of blue Bedford limestone and brick. After describing the general plan of basement, first floor, etc., as seen in accompanying plans, Mr. Cobb said that at the time of the fire the plastering was finished and the finishing well under way, and the contractors had used the gymnasium floor as a storage place for the hardwood lumber, some seventy thousand feet being piled on this floor. In the stories above was about the same amount of lumber that would be found in an ordinary fireproof building. The fire seemed to have started in the gymnasium and a number of other places at the same time. The woodwork in the upper floors was entirely consumed, but the fire did not go through the floors but gained access through stairways and elevator shafts. In a general way the principal damage to the building was in the front, which is so far destroyed as to necessitate its rebuilding above the fourth story. An interesting result was found in the fireproofing of the gymnasium floor where the fire was hottest. The first day the fireproofing was found to be in a generally good condition, but on following days the bottom member of the arches dropped off. It seemed to have lost its strength. The iron, where it was covered with fireproofing, was not damaged. The front of blue Bedford stone flew to pieces as soon as the water struck it. In the gymnasium, which was spanned by steel girders forty feet long and five feet deep, special sections of the fireproofing dropped off the lower member, the tile breaking at the lower edge of the flange that held it to the girders, but these were not in any way damaged.

Mr. Cobb thought that the results proved that with the present system of fireproofing it was not safe to have a hot fire in a building, and that some system by which the tile could be tied in place by wire would be valuable. The fire was most intense in the gymnasium around the columns, where the fireproofing was destroyed, and in the dining room where there was comparatively little fire the columns were in some cases left exposed. Above the gymnasium floor the building is changed in form to an I, the court walls being fifteen-inch, built in the ordinary steel construction. These were

more or less damaged. In the tennis court, which was lined with cement and contained steel columns, the cement was cracked, showing an expansion of the metal. In the front, where the twelve-inch brick walls contained columns, no effect was noticed, showing that here the brick protected the columns. In the places where cement or lime was used the strength of both was killed. In



the tennis court, where cement was used on the walls and laid with extraordinary care, being kept wet until the several courses were laid, it peeled off in courses. It was noticed that at the bottom of some columns where wire was used to secure the fireproofing, the material came off as in other places. In the opinion of Mr. Cobb the water thrown on the material did serious damage, and it would have been better if the firemen had turned their attention to protecting the surrounding buildings and thrown no water into the building. While the fireproofing saved the building from being pulled to pieces by the expansion and contraction of the steel, it

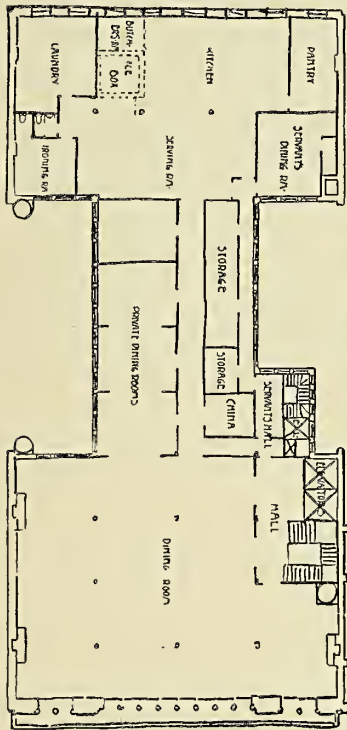


did not save itself, as shown by the disintegration and dropping of the bottom member under beams after the fire. It was probable that a large portion of the fireproofing would have to be renewed.

In answer to a question of a member if he would use the same system (terra cotta lumber) again, Mr. Cobb said he would, as he believed it to be as good as any fireproofing material, if not the best. It was a matter of regret that the several kinds of fireproofing was not used in this building, so that a comparative test might have been had. In the destruction of the fireproofing around

columns the speaker was of the opinion that the water thrown on them penetrated to the air space behind the fireproofing (z-bar columns were used), and formed gases which threw the protecting material off.

The president introduced Gen. William Sooy-Smith, who said he went over the building very carefully the next morning after the fire. He indorsed all that Mr. Cobb had said regarding the general condition of the building and his clear statement of facts. What struck the speaker forcibly was that the heat was intense but of short duration, with the best possible draft at almost blow-pipe intensity. In the gymnasium the sections of fireproofing around the columns rested upon wooden blocks, which penetrated to the column. These were in some cases charred and in others completely burned out, and this may have caused the



- EIGHTH STORY -

others. The speaker spent three days after the great fire in studying the effects of fire on stone, and the best stone he found was Ransom (artificial) stone. In one place he found this combined with limestone and sandstone. The limestone was totally destroyed, the sandstone was cracked, while the artificial stone was not much damaged. In fireproofing, what was needed was a system that would resist fire and still retain its stability. Columns must be homogeneous, or steam will form and throw off the fireproofing.

At the conclusion of Mr. Sooy-Smith's remarks several members spoke, and in the remarks which followed a deep interest in the subject of fireproofing was noticed.

At the next meeting Mr. Dankmar Adler will lead in a discussion of the use of piling in isolated foundations.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

THE annual meeting of the Chicago Architectural Sketch Club was held November 14, at which the following officers were elected for the year :

President—T. O. Fraenkel.

First Vice-President—William R. Gibb.

Second Vice-President — Frank L. Linden.

Secretary — John E. Youngberg.

Treasurer — E. J. Wagner.

Executive Committee—Stephen M. Wirts and Julius Harder. The prospectus for the art classes was announced as follows :

During the winter classes will be conducted at club rooms under the direction of the artist, Charles Edw. Boutwood. Instruction will be given in charcoal black and white and water-color. From still life and model. For the benefit of many who can find no other time for studying, classes will be held Sunday morning, beginning at 10 A. M. A term will consist of four lessons, beginning at any time. Payment will be in advance, as follows: For members of the club, \$2; for non-members, \$2.50. First term begins November 12, Suite 48, Athenaeum building 26 East Van Buren street. C. Bryant Schaefer, manager.

On November 28 the club banquet was given in the club rooms to about one hundred members and guests. The walls were hung with the latest productions of the club, and the rooms were decorated in green and yellow and festooned with flowers. The new catalogue, which is pronounced the best production of its kind ever issued, was on exhibition and sale, and is fully worth the dollar that each copy represents, and which is already flowing, so to speak, into the coffers of the club, which is represented by Treasurer Wagner's pocket.

After a menu, in charge of Messrs. Wagner, Wirtz and Hoepfner, the banquet committee, was discussed, which equaled in composition and rendering the best productions in its line, aided by some

bottles and cork drawings that awoke the enthusiasm of every member, the club got down to business, and presented a varied programme, which on the menu card was inscribed as follows :

AFTER DINNER.

President's Address.

D. H. Burnham	Visitors of '93.
W. G. Williamson	Friends of the C. A. S. C.
Dankmar Adler	The Clients.
Lorado Taft	Staff.
W. A. Morse	The Camera.
I. K. Pond	Color in Architecture.
Charles B. Atwood	Development of the Architectural Draftsman.
Fritz Wagner	Architectural Hobbies.

INCIDENTALS.

Club Song..... "Rub, Rub, Rub — The Boss is Watching."
Club Song..... "My Sketch Club, 'Tis of Thee."
Club Song..... "We'll Drown the Bogie Man."

Joseph Ohlheuser.....	Violin Solo.
E. C. Jencen.....	Song.
Richard Place.....	Piano Solo.
W. R. Gibb.....	Recitation.

This programme was not carried out exactly as arranged by Messrs. Youngberg, Gibb, Williamson, Fraenkel and Garden, the entertainment committee, as Mr. Burnham wrote that it was impossible to be present and regretting the fact exceedingly. Mr. Taft was not there nor Mr. Atwood; but R. B. Williamson was there with his little songs, and his club songs written for the occasion had no difficulty in driving dull care away, and if these were not sufficient was not Fritz Wagner there?

The president, Mr. C. A. Kessell, said his address was really a toast: "The World's Columbian Exposition, Chicago, Illinois, United States of America." Beyond proposing this toast he would not take up the time. From the commencement of the club to this its seventh annual banquet, the history of the club was architectural liberty and freedom exemplified by the work of the club. Ever progressive, its present success was not the result of any one year but of the faithful work of officers and members each year since its inception.

Mr. Dankmar Adler, in response to the toast "Our Clients," made a speech, of which bright, incisive wit was a feature, in which he said it was hardly fair to ask him to tell all he knew about clients and the tricks of the trade. He ended with the toast, "The client; may he live long with a full purse and a disposition to build."

Mr. Williamson, introduced by the chairman as one of the hardest workers and oldest members and best the club can ever have, spoke of the future of the club. It was famous, but not as famous as it should be. While its roll of one hundred included a proportionate number of the best draftsmen in the city, it was strange, but true, that all the best draftsmen did not belong to it. The speaker also regretted that all members, upon commencing practice for themselves, almost invariably dropped club work and membership, a course that was detrimental to the club and which was not the rule in the East.

Mr. Irving K. Pond, who was listened to with great attention, said in effect that the individual cannot outstrip the race. Form must be perfected before color can come into use. In this country we have taken the material that came to our hand, and color has not yet become a study. The speaker ended with a plea for the study of color, not waiting for its forms and suggestions to come to us, but to go to nature for inspiration and direction.

Mr. Henry Bacon was introduced. Though not on the list of toasts, Mr. Bacon's work was so well known that all would be glad to hear him. Mr. Bacon spoke of the staff work at the World's Fair as marking a period in the architectural history of this country. The opportunity offered through its use to the public for seeing art from the sculptor's point of view was one that without this opportunity for design was something we could not hope to see for many years. The fine friezes and figures will educate the public as they never have been before, and give them a better appreciation of the architect's work. In this it seems that through staff the artists have the opportunity of the century, and art had reached a point from which it cannot be dislodged, marking the beginning of a new era.

Mr. Robert Fisher was asked to take Mr. Atwood's place and tell what draftsmen ought to be, which he did in a bright, pleasing manner which awoke general applause.

When Mr. Fritz Wagner, who is one of the club's most popular friends, arose to speak, chairs were generally drawn toward the end of the board where a circle of rhine wine bottles marked the entrenchments of that gentleman, who always begins with a preliminary volley of chaff and ends by giving his auditors hard, practical truth. His speech was one of the best the club has ever listened to, but space will not allow its reproduction. The speaker commenced by telling the draftsmen when they became architects never to keep cigars to give away to contractors; never chat with a contractor in the outer office; never urge a contractor to take a final certificate if the owner hasn't the money; and go to church every day till the church is finished. Mr. Wagner sketched the architectural hobbies, styling as such the pyramids, triumphal arches, Byzantine cupolas, Gothic spires, rococo ornament, mansard roofs—which were not strictly a hobby but an invention, and ended by well-pointed allusions to the hobbies of the present in architectural design such as the present style of government building, and prophesied that the next hobby would be in the line of aluminium and glass.

The banquet was in every way a success and closed in the usual way, which is by forming a circle around the tables with joined hands and singing "Auld Lang Syne."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

FOREMOST among the architectural schools in this country stands the Institute of Technology at Boston, Massachusetts, lovingly nicknamed "The Teck" by its numerous and prosperous alumni. For architectural students this school is most favorably located in a city where, as also in its surroundings on every hand, may be found within easy reach the best examples of American architecture, "ancient and modern," to quote a useful phrase. America has not much *ancient architecture*, but what it has is eastern, of course, and that around Boston is generally very good.

The Institute of Technology, being a school of civil engineering as well as of architecture, provides a broad and thorough course in mathematics and the mechanical and physical laws of construction. This constitutes the groundwork of architectural training. In design the student begins at the start with the classic orders, that inexhaustible and incomparable illustration of the laws of architectural form and proportion, which seems to have sprung like Minerva from the head of Deity.

The history of architecture and ornament, including the rise and development of the Gothic, the Byzantine, the Renaissance, etc., is carefully taught and illustrated.

Instruction is also given in modeling and in pen-and-ink sketching and in water-color. The instructor in pen-and-ink work is Mr. D. A. Gregg, whose brilliant illustrations of architectural subjects, as published in the technical journals and displayed at architectural exhibitions, have made him famous at home and abroad as an artist with scarcely a rival and with no superior in his line. Ross Turner, the instructor in water-color, has also earned an excellent reputation by the original and vigorous effects in color sketching, which he has exhibited at various times.

In order that its graduates may have a fair degree of general culture, such as befits a professional man, the Institute provides instruction in literature, language, politics and history, business law, etc.; this includes French and German, languages indispensable to every architect who would keep abreast of architectural and scientific progress in the great world abroad.

For practice, excursions are frequently made to important buildings in progress in the vicinity of the school, where the students witness in process of construction or use the methods and principles of building, lighting, heating, ventilation, etc., which they have studied in the classroom. Students have also free access to the new public library and to the art museum, both of which institutions are in close proximity to the Institute of Technology.

This year a new five-story building has been erected for the exclusive use of the school, and is equipped with the best and most modern appliances. The new classes will therefore have better advantages than ever.

A *special course* in architecture is arranged for those qualified for it and unwilling or unable to take the complete course. This is open to college graduates and to draftsmen twenty-one years of age who have had two years' office experience. Suitable degrees are conferred upon all who complete the prescribed curriculum satisfactorily. The tuition fees are \$200 per annum, and the additional expense for drawing instruments, books, etc., is said to range from \$25 to \$40 a year.

ASSOCIATION NOTES.

THE SKETCH CLUB OF NEW YORK.

The regular monthly meeting and exhibition of the Sketch Club of New York was held at the rooms of the club, 47 West Forty-second street, Saturday evening, December 3, 1892. About fifty members were present, also several guests. Mr. George De Forest Brush, the well-known artist, was the critic of the evening.

The drawings to be criticised were made to illustrate two verses of Scott's *Carden Castle*. Mr. Brush, being an artist, confined himself to the composition and rendering of the drawings—going over each one carefully, pointing out their deficiencies and praising their good qualities.

In awarding the places Mr. Brush departed from the usual way of giving first, second, and so on, by giving three men first place, stating as his reason for so doing, that he had always observed that a drawing marked first generally received most of the attention, while those marked less were pretty apt to be slighted, when perhaps they would have some qualities that were better than some in the one placed first.

The successful artists were Messrs. Charles H. Israels, Edgar A. Jocelyn and J. Addison Johnson.

Mr. Brush's criticism was very much enjoyed by all present, even by those that were not successful, as he has a happy way of criticising a drawing so that the draftsman does not feel badly over his defeat.

EXHIBITION.

The first exhibition of the club was opened on Monday evening, December 5, with a reception to their friends.

The exhibition bids fair to be very successful. It deserves to be so, as it is a very good one. Besides the architectural work, there are a great many sketches from nature made by the members on summer sketching trips.

On Saturday evening, December 10, the club will entertain the Kit Kat Klub. J. N. HUTCHINS, Recording Secretary,
14 East Twenty-third street, New York.

OUR ILLUSTRATIONS.

Tyrolese Sketches—Sketch of Town Hall, Marburg; Lucian F. Plympton, del.

The W. C. T. U. Home, Chattanooga, Tennessee; Hunt & Lamm, architects.

Entrance view, the Isabella Office Building, Chicago; Jenney & Mundie, architects.

Park Gate Hotel, for L. R. Williams, Chicago; Flanders & Zimmerman, architects.

House for O. C. Smith, Kearney, Nebraska; W. Z. Foster and W. Pell Pulsis, architects.

Residence, No. 2735 Prairie Avenue, for Henry A. Blair, Chicago; Charles S. Frost, architect.

Residence of E. S. Bristol; Residence of Nathan Smith, Chicago; Osborne J. Pierce, architect.

Bradley County Court House, Cleveland, Tennessee; Hunt & Lamm, architects, Chattanooga, Tennessee.

Design for residence of E. P. S. Wright, Sewickley, Pennsylvania; W. J. East, architect, Pittsburgh, Pennsylvania.

Interior views of Masonic Temple, Chicago; Burnham & Root, architects. The following views are shown: Rotunda, Stairway and Landings, Stairway and Galleries from Elevators, Conservatorium. Illustrations by permission of Elwood Stokes Hand, New York.

Hööden—The Japanese Palace being erected on the Wooded Island, Jackson Park, Chicago, by the Imperial Japanese Commission to the World's Columbian Exposition; M. Kuru, Tokyo, Japan, architect. Ground plans, elevations and details of construction, being facsimiles of the working drawings made in Japan, with notes and translations made for THE INLAND ARCHITECT. See article "Japanese Architecture at Chicago." Perspective sketch showing general arrangement not drawn by a Japanese artist.

Photogravure Plate: Residence of G. W. Lee, Detroit, Michigan; Mason & Rice, architects. Residence, Detroit; Rogers & McFarland, architects.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the *Photogravure* edition.)

Residence of A. C. McClurg, Chicago; Francis M. Whitehouse, architect.

First Presbyterian Church, Detroit, Michigan; Mason & Rice, architects.

Residence of A. L. Stephens, Detroit, Michigan; Mason & Rice, architects.

Residence of S. J. Sarimento, Detroit, Michigan; Rogers & McFarland, architects.

Mount Eliot Fire Engine House, Detroit, Michigan; Rogers & McFarland, architects.

Residence of C. L. Freer, Detroit, Michigan; Wilson Eyre, architect, Philadelphia.

The Country Club House, Evanston, Illinois; Holabird & Roche, architects, Chicago.

MOSAICS.

THE connection between the undersigned and Mr. William Winthrop Kent, relating to the Cathedral of St. John the Divine, having been dissolved by mutual consent, we have purchased his interest therein and all accounts and other matters relating thereto have been adjusted to our mutual satisfaction. In terminating our business relations with Mr. Kent, we desire to state that he was jointly associated with us in producing the plans of the proposed cathedral, which were submitted to the trustees in open competition and procured the invitation for further elaboration thereof.

HEINS & LAFARGE.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT, }
CHICAGO, December 15, 1892. }

There is no perceptible diminution in industrial or commercial activity throughout the country. Building operations, so far as reports or estimates have been made up, seem to be somewhat in excess of last year. So far as indications point, there is a larger volume of work in sight at this season than is usual. Much inside work has been arranged for, and material purchased or ordered. Prices for building and construction material, including machinery, equipments, tools and supplies, have kept almost at a dead level throughout the year. Lumber and planing mill supplies have been cheap. Brick, stone, cements, lath, and all products entering into architects' estimates have preserved a great uniformity as to price. Capital has been liberally supplied, and cities and towns have expanded. The healthful conditions still continue, and probably will continue throughout the coming year. All the great industries are prosperous; labor is pretty fully employed; money is sufficiently abundant; no serious obstacles exist to enterprise. Business is being generally conducted on a safe basis; speculation has very little opportunity. The gross and net earnings of railroads make a favorable showing. Bank clearings show that an enormous business is being done. The indebtedness of the people to each other is being reduced, especially in wheat and cotton regions. The financial world is quiet unless it is that there is a little excusable apprehension over the security of our currency in view of the gradual disappearance of bonds, and the enlarging requirements of the country. No serious differences exist to divide the people. Cost of production has been reduced in nearly all the industries, and trade organization and supervision have made overproduction a more remote possibility. This country is steadily gaining in its power

to export and to compete with other countries. Its manufacturers are diversifying industries, and its farmers and cotton planters are learning the importance of raising many things they have in years past bought. The people at large are becoming better able to resist injustice and to direct their efforts to the attainment of the best possible results. Labor agitations have been much less serious on this side than abroad. Legislation is gradually evening up inequalities. Combinations still threaten to do harm, but the amount of harm they actually accomplish is trifling. Individual enterprise was never more astir than at present, and the chances for the people were perhaps never more favorable.

An examination as to the cost of building material for the past three or four years shows very little variation. Competition has been vigorously at work, but it seems that the limits of depression of prices have been reached. There is in all channels and on all sides a hope expressed that prices will improve. It is a question whether any such improvement would be of benefit; it is also a question whether the wished-for advance will or can be made. A little careful observation and study of the situation will satisfy anyone that producing capacity in the industries was never greater, and that enterprise in building matters was never more vigorous and confident. The industries are all in a very healthy condition. Workers in iron, steel and wood have had a prosperous year. House builders have built more houses than in any former year. Sawmill men, planing mill interests, architects, builders and carpenters have all enjoyed a year of unusual activity. Margins, however, have been very narrow. All indications point to another year of as great activity. There is a healthy growth of cities, and architects give the assurance that our larger cities will probably grow still more rapidly. There is a steady improvement in the government of cities, and a most liberal expenditure of money in all things which go to make life in cities more attractive in the way of good streets, better sewerage, electric lights, etc. In fact, something like a revolution has taken place in the public mind upon questions of municipal improvement, and there is today a spirit of enterprise that will gradually transform our cities. There are no symptoms of weakness in any department of business. While prices are low, demand is heavy, confidence strong, enterprise actively at work, and opportunities for the investment of capital are rapidly opening up. All trades have been prosperous. The railroads are deluged with traffic. Freight rates, on the whole, are more reasonable than they have ever been. While there is not a sufficient supply of currency, an excellent banking system enables us to transact the business of the country without suffering serious inconvenience. Commercial failures are declining, relatively, and the records of commercial agencies show that there is a rapid increase in the number of traders. Our credit system is on a safer basis, and a much larger proportion of the country is now being transacted upon a cash basis than usual. Population continues to expand westwardly, and while land values are improving, they are not expanding to speculative points. The prospects for the coming year are certainly favorable. At the same time disaster is not a remote possibility to those who enter trade or production without abundant experience and sufficient capital.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architects Snyder & Nothnagel: For M. Dyer, on Cottage Grove avenue near Thirty-first street, a three-story store, flat and billiard hall; to be of pressed brick and stone front. For T. W. Cole and P. E. Lewis, a six-story hotel, 80 by 171 feet in size, to be erected at 1433 to 1437 Wabash avenue; to be of pressed brick, stone and terra cotta front, have Georgia pine and oak interior finish, marble wainscoting, steam heating, electric light, and the best of modern improvements; the cost will be about \$100,000.

Architect Perley Hale: For Neil & Mahne, on the southeast corner of Fifty-fifth street and Emerald avenue, a three-story and basement flat building, 66 by 58 feet; to be of stone front, have hardwood finish for interior, the best of sanitary conveniences; cost about \$25,000. For J. L. Swan, on the northwest corner of Fifty-fourth place and Halsted street, a three-story store and flat building, size 48 by 125 feet; to cost \$60,000; it will have a stone front of handsome design, hardwood interior finish, all the sanitary conveniences, steam heating and electric lights. Also making plans for two two-story rock-faced stone front residences, to be erected on Green street near Fifty-fifth street, Englewood.

Architect James Burns: For Frederick Armbruster, at Oak Park, a two-story residence, 29 by 48 feet; to be of frame construction with stone basement, have hardwood finish, electric light and all improvements. For D. H. Hayes, a six-story apartment house, 44 by 127 feet in size, to be erected on Thirty-sixth street and Ellis avenue; it will be of very handsome design and have two fronts of pressed brick and stone with copper bays and cornices, the interior to be all hardwood finish and have steam heating, electric light and the best of sanitary plumbing; the cost will be upward of \$60,000.

Architect Jules De Horvath: For Charles O. Farrell, at Auburn Park, a two-story basement and attic residence; to be of frame with stone basement, have all the sanitary plumbing, electric light, furnace, etc. Also preparing plans for a four-story apartment house, 88 by 123 feet in size, to be erected on the northwest corner of Washington boulevard and Paulina street; it will have two fronts of pressed brick and stone, hardwood interior finish, steam heating, electric light, etc. Also finishing drawings for the Clyde apartment house, to be erected on the corner of Twenty-second street, Indiana avenue and Cottage Grove avenue; it will be six stories and basement and contain nineteen suites of apartments on each floor, as well as ten stores on Cottage Grove avenue; the frontage on Cottage Grove avenue will be 322 feet, on Indiana avenue 289 feet, on Twenty-second street 39 feet, and on the alley 183 feet; three fronts will be constructed of Portland cement on wire lathing, made to look like stone; the interior will be all finished in hardwoods and have all the best of sanitary plumbing, nickel-plated fixtures, steam heating, electric light, etc.; in the basement will be a first-class café or restaurant; the cost of this improvement will be about \$400,000.

Architect William H. Lotz: For William Buchheit Malting Company, at Watertown, Wisconsin, a malt house, kiln and boiler house; the malt house to be of the Saladdin system; to be of brick, stone and iron, and cost about \$35,000.

Architects Thomas & Rapp: For W. D. McKee, a four-story apartment house, 50 by 150 feet in size, to be erected on Grand boulevard and Forty-first street; the front will be of Tiffany pressed brick with trimmings of terra cotta and stone; the interior will be finished in hardwoods and have steam heating, electric light and the best of sanitary conveniences. For Messrs. Howard & Shearer they made drawings for a four-story apartment house, 46 by 62 feet in size, to be erected on Forty-third street and Indiana avenue; the front will be of Tiffany pressed brick and stone, the interior to be finished in hardwood and have steam heating, electric light and cost \$25,000.

Architects Marshall & Ryder have just let contracts for a four-story and basement apartment house, 60 by 66 feet in size, to be erected on Oakenwald avenue near Forty-sixth street; the basement and first story will be of stone, and above

this will be of La Salle pressed brick and stone with copper bays, the interior to be finished in hardwood, have steam heating, electric light, etc.; the cost will be \$25,000; the foundations are now being put in.

Architects O. J. Pierce & Co. have completed plans for the building to be erected on Madison avenue near Fifty-seventh street for the United Wheelmen's Association; it will be a handsome club house, 50 by 80 feet in size and four stories high, the front being in light-colored pressed brick with stone trimmings. Same architects made plans for additions and remodeling residence at Evanston for F. P. Crandon; will add a wing, raise up and put on new roof; hot-water plant to be enlarged; will put in electric light, etc. Also made drawings for a two-story basement and attic residence now being erected at Washington boulevard near Laflin street for M. F. Bingham; the front will be of stone, the interior all in hardwood, and will put in hot-water heating, electric light, the best of plumbing, etc.; the cost will be \$25,000.

Architect J. M. Schroeder: For Rev. C. G. Schuh, on Sixty-sixth street and Ellis avenue, a three-story basement and attic flat building; 25 by 60 feet in size; to have a brown pressed brick and stone front; cost about \$10,000. For Henry Hobbolt, at 3218 Wallace street, a three-story flat building, 22 by 80 feet in size; to be of pressed brick and stone, have electric bells, speaking tubes, sanitary plumbing and cost \$8,000.

Architect John P. Hettinger: For William Fehl, a two-story residence, 25 by 60 feet in size, to be erected on Oakdale avenue near Halsted street; it will have a stone front, hardwood finish, steam heating, electric light, gas ranges, and cost \$10,000. For Frank A. Knipschild, a three-story flat building, 48 by 66 feet in size; to be of stone front, have hardwood interior finish, steam heating, electric bells, speaking tubes, all sanitary conveniences, and cost \$20,000; to be erected on Dayton street near Belden avenue.

Architect E. M. Newman: For C. H. Stead, a four-story store and flat building, 43 by 70 feet, to be on Webster avenue corner of Edwards street; the first story will be of stone and above of light-colored pressed brick and stone with copper bays; the interior will be finished in hardwood, and have marble wainscoting, tile floors, steam heating, electric light, the best of plumbing, etc.; the cost will be \$25,000.

Architects Wilson & Marble: For Thomas Nast, finishing plans for a three-story residence, 25 by 90 feet in size; to have a beautiful stone front, the interior to be finished in cherry, bird's-eye maple, oak, curly birch and mahogany; the cost will be \$30,000. Also just begun work on a four-story apartment house, 25 by 100 feet, to be of stone front, hardwood finish, etc.; to be erected at 2239 Michigan avenue, for Mrs. H. H. Fuller. For O. E. Davis, finishing plans for two three-story residences, 50 by 72 feet in size, to be of stone front, to be erected on Oglesby avenue between Sixty-fourth and Sixty-fifth streets.

Architects Nicholson & Sandgren: For James F. Garvin, on Cottage Grove avenue near Forty-fifth street, a four-story store and flat building, size 60 by 90 feet, to be of light buff pressed brick with stone trimmings; cost about \$25,000. For Clinton Rhodes, on Sixty-third street near Cottage Grove avenue, a four-story flat building, 50 by 80 feet, to be of light-colored pressed brick and stone front with copper bays. Also for the same owner, on Cottage Grove avenue near Sixty-third street, a four-story flat building, 25 by 80 feet, to be of pressed brick and stone front. For Clinton Rhodes, on Woodlawn avenue between Sixty-first and Sixty-second streets, three two-story residences, to have pressed brick and stone fronts, hardwood interiors, fine plumbing, wood mantels, furnaces, etc. For W. D. Rowley, at Austin, six two-story frame residences, to have stone basements, electric light, the sanitary plumbing, furnaces, etc.

Architect Alfred Smith: For W. H. Stewart, a four-story and basement flat building, 50 by 80 feet in size, to be erected on Sixty-second street and Oglesby avenue; it will have a front of St. Louis pressed brick and stone; the interior to be finished in hardwood, with marble and tile work, steam heating, electric light, etc.; cost about \$30,000.

Architects F. L. Fry & Co.: For William Martin, just commenced work on a block of four three-story store and flat buildings, 87 feet frontage, corner of Van Buren street and Hoyne avenue; to be of stone front, have hardwood finish, mosaic tile floors, concrete basement, stone sidewalk, electric light, gas ranges, wood mantels, all the sanitary improvements, laundries, etc.; cost \$30,000.

Architect F. Foehringer: For Patrick Mullen, a three-story flat building, of pressed brick and stone front, to be erected on Halsted street near Addison; also two-story brick barn; cost \$12,000.

Architect Clinton J. Warren: For L. Hartman, on the northeast corner of Quincy and Market streets, a six-story office building, 74 by 40 feet in size; to be of pressed brick and terra cotta front, have steam heat, electric light, elevators, marble, mosaic and tile work.

Architects Crowen & Richards: For C. D. Harris, a two-story residence, size 30 by 50 feet, to be erected at Berwyn, Illinois; to be of frame, with stone basement, have electric light, gas fireplaces, furnace, sanitary improvements, laundry tubs, etc. For James R. Starbuck, at 4053 Lake avenue, a two-story barn, 35 by 50 feet, to be of pressed brick and stone front; cost \$5,000. For M. Zinte, on Thirty-fifth street, a three-story store and flat building, 25 by 58 feet in size, to be of pressed brick and stone front; cost \$8,000. For W. Y. Jordan, on Fifty-first street boulevard near Western avenue, a two-story flat building, of pressed brick and stone front. Also at the same place for the same owner, a two-story flat building, of stone front; all to have steam heating, electric light, etc.

Architect Theodore Lewandowski: For Donau Brewing Company, at Tacoma, Washington, a four-story brewhouse and six-story malt house, to be of brick and stone, have all modern machinery, and cost \$60,000.

Architects Hetherington & Warner: For J. M. Barnes, at Austin, a two-story frame residence, to have stone basement, hardwood finish, furnace, electric light, etc.

Architects Mayo & Curry have completed plans and just began work on the Tennyson Hotel, to be erected corner of Sixty-seventh street and Rhodes avenue, for A. J. Robertson. It will be three stories, 100 by 125 feet in size; to be of pressed brick and stone, have hardwood finish, electric light, marble, mosaic and tile work and the best of sanitary arrangements. *This hotel will be heated by electricity and will be the first building in the world heated in this manner.* The projectors claim to have a system of electric heating which is just perfect, economical and of very simple arrangement, and they say it will not cost any more than coal.

Architect A. G. Ferree: For C. B. Holmes, on Vernou avenue between Thirty-eighth and Thirty-ninth streets, a two-story and cellar residence, to be of stone front, have furnace, etc. For Andrews & Piper, at Berwyn, a double two-story and basement residence, 40 by 53 feet; to be of frame, have furnaces and all improvements, and cost about \$8,000.

Architect T. N. Bell: For N. T. Curth, on Sixty-third and Houore streets, a three-story store, office and flat building, 50 by 60 feet in size; to have a stone front, pressed brick side, etc. Also in the rear of this a three-story stone front.

Architects Faber & Pagels: For Joseph Klicka, a two-story basement and attic residence, to be erected on Humboldt boulevard near Logan square; it will have a stone front, slate tower and slate roof, hardwood finish, steam heating, electric wiring and all improvements; cost \$12,000.

Architect J. E. Scheller: For Fred Hollman, a two-story residence, 32 by 54 feet in size; to be of frame with stone basement, have hardwood interior finish, furnace, gas fixtures and all sanitary improvements; the cost will be about \$8,000.

Architects Hallstrom & Peterson: For H. G. Hoffmann, a two-story flat building, store and laundry; 25 by 147 feet in size; to be erected on Evanston avenue near Webster; stone front and all sanitary and other improvements. For John G. Malmgren, at 209 Townsend street near Hobby, a four-story and basement flat building, 26 by 80 feet in size, to be of stone front and have all improvements.

Architect L. G. Hallberg: Made plans for the Bethany Swedish Home, to be erected on the corner of Paulina street and Webster avenue; to be of pressed brick and stone front, have steam heating, electric light and all the sanitary and modern conveniences; the cost to be about \$25,000.

Architects J. F. & J. P. Doerr: For Mrs. D. E. Nye, at 5124 and 5126 Drexel boulevard, double three-story apartment house, size 50 by 85 feet; to be of stone front, have hardwood finish, steam heating, electric light, all sanitary improvements, and cost \$16,000. For J. J. Ducey, a three-story store and flat building of stone front, pine finish, electric wiring, etc., to be erected at 5585 Lake avenue. Also made plans for a two-story school, size 25 by 75 feet; to be of pressed brick and stone with slate roof, Georgia pine finish, etc.; to be erected at Schererville, Indiana. For W. C. Polzin, a two-story flat building, to have a stone

front, electric light, etc.; to be erected at 5118 Wabash avenue. For P. Grede, a three-story apartment house, 50 by 65 feet in size; to be erected corner of Forty-fifth street and Wabash avenue; to be of pressed brick and stone front, have hardwood finish, and cost about \$20,000. For P. Leddy, on the northwest corner of Thirty-first street and Wentworth avenue, a four-story store, office and hall building, 40 by 125 feet in size; to be of stone front and pressed brick and stone sides, have hardwood finish, steam heating, electric light, etc. For Dr. Tucker, a three-story apartment house, 50 by 63 feet; to be erected on Jackson avenue between Fifty-sixth and Fifty-seventh streets; to be of pressed brick and stone front, have steam heating, electric light, sanitary improvements, laundries, ranges, etc.; cost \$18,000.

Architect Frederick Ahlschlager: For the Radake Brewing Company, at Kankakee, Illinois, a two-story and basement store, office and hall building, 80 by 60 feet in size; to be of stone front, have hardwood finish, steam heating and all modern improvements; the cost will be about \$20,000.

Architect J. L. Silsbee has completed drawings for the power house, 110 by 100 feet in size, to be erected for the Calumet Electric Railway Company; it will be of a very neat design with pressed brick and stone front, iron roof, have electric light, steam heating, etc., and cost about \$25,000. He also prepared drawings for the handsome building to be erected on Midway Plaisance for the Hagenbeck Geological Arena Company; it will be constructed of staff and iron, and be 193 by 193 feet in size, have electric light, the modern conveniences and cost about \$100,000. For J. L. Tyffe he made plans for a two-story, basement and attic residence, to be erected at Evanston; it will be of frame with stone basement, have electric light, hot-water heating, etc.; dimensions, 60 by 60 feet.

Architect E. Hill Turnock, 151 Monroe street, is now busy preparing plans for the Lincoln Park Palace apartment building for B. Edwards, proprietor of the *American Contractor*. This handsome structure will be built of solid Jasper, with a frontage of 207 feet, and will be located on Diversey boulevard, north end of Lincoln park, facing Diversey boulevard on the south and Park avenue on the east; it will be ornamented with twelve large bays, built also of Jasper, 100 feet high. Mr. E. Hill Turnock is one of the leading architects of Chicago, and has made not only the Jasper stone a special study, but also this kind of buildings. The Jasper from the Jasper quarries has been selected on account of its richness and beauty and everlasting qualities, being fireproof, waterproof, and at all times pleasing to the eye; there will be two large main entrances, one on Diversey boulevard, facing south, and the other, the ladies' entrance, facing east on Park avenue; the entire frontage will face Lake Michigan and the famous Lincoln park, and there will not be a finer view in Chicago; the halls will be large and open into a large office, 35 by 62 feet, which will afford a handsome space to the right for the ladies' reception room and a large space to the left for office and reading rooms; the building will have nine floors, and the basement will be finished in white oak with Georgia marble; the first floor in mahogany and onyx; the second floor in antique oak and Tennessee marble; the third floor in sycamore and Maryland marble; the fourth floor in cypress and light Tennessee marble; the fifth floor in Georgia pine and serpentine; the sixth floor in bird's-eye maple and Italian marble; the seventh floor in birch and Sienna marble; the eighth floor in cherry and African marble; each floor will have six large apartments of six, seven and eight spacious, light and airy and well-ventilated rooms; the office will be decorated with several large scagliola or art marble columns; the building will contain all modern conveniences; annunciators, sixty bathroom outfits, belting, blinds, three or four boilers, steam or hot-water heating, two of the best electric or steam elevators made, engines, feed-water heater, electric lighting, gas and electric fixtures, forty-eight of the best gas stoves, stained and beveled glass, forty-eight grates, architectural and ornamental ironwork, iron beams, columns, shutters, stairs and window guards, lavatories, and great care will be taken to get the best fireproof plastering; laundry fixtures and machinery; forty-eight wood, marble and terra cotta mantels; mineral wool, office fixtures, parquet flooring, plaster ornaments, radiators, forty-eight refrigerators, fireproof vaults and safes, and a very large skylight to cover a large open dome in the center; speaking tubes, steam-pipe covering, steam pumps, American, German or French tiling; forty-eight to sixty ventilators; sanitary plumbing, between fifty and one hundred washstands, water-closet fixtures of best make, wire railings, lathing.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. By the time this number appears to its many admiring eyes, all election echoes will have died away, and business almost resumed its normal state. Of course, for a while, perhaps, there will be an uncertainty exist, but close attention to business principles will do much to steady trade. I think in some respects the worst enemy that a business man or mechanic has is the daily, offensive, strictly partisan news journal. At this time the republican sheets are pursuing the asinine course of publishing every failure, every lowering of wages, or curtailment of help, and ascribing them all to the advent of the democratic party and its principles. The building and architectural interests are always the first to feel the effects of hard times, so let mechanics show their good sense by avoiding unreasonable demands. The indications for next year are favorable for a busy season, and with a little "Mark Tapleyism" in our conversation we can verify the indications.

Architect J. W. McLaughlin has prepared plans for a residence in Wyoming for Howard Barney (R. Clarke & Co.), Cincinnati; materials: frame, slate roof, stained glass, furnace, grates, mantels, gas, plumbing, hardwood, etc.; cost \$5,500. Also for Charles Barney, Wyoming, Ohio, a residence; about the same materials as the above; cost \$8,000.

Architects Nash & Plympton report: For Charles Hall, Cincinnati (Pearl and Plum), a residence; materials: frame, slate roof, hardwood, grates, mantels, furnace, gas, plumbing, stained glass, etc.; cost \$5,000.

Architect S. S. Godley reports as follows: Residence for J. L. Workum (Freiberg and Workum); materials: stone, slate roof, hardwood, furnace, stained glass, gas, plumbing, mantels, grates, etc.; cost \$20,000. For Abe Hoffheimer, a residence; materials: pressed brick, stone, slate roof, hardwood, furnace, stained glass, gas, plumbing, mantels, grates, etc.; cost \$15,000. For Edward Heinsheimer (Freiberg and Workum), a residence; materials: pressed brick, slate roof, furnaces, grates, mantels, plumbing, etc.; cost \$18,000.

Architects DesJardins & Hayward report: For E. A. Snow, Norwood, Ohio (Cincinnati Pressed Brick Company), a residence; materials: pressed brick, slate roof, furnace, hardwood, grates, mantels, stained glass, etc.; cost \$7,500. For Louis Voigt & Sons, 57 West Fourth street, a warehouse; materials: pressed brick, iron, tin roof, elevator, cement sidewalks, gas, plumbing, etc.; cost \$16,000.

Architects Kuhlman & DeCamp report: For Henry Verhage, Sycamore near Eighth street, a stable; materials: pressed brick, tin roof, iron, stable fittings, plumbing, etc.; cost \$6,000.

Architects Crapsey & Brown report: For a client, a flat building on Walnut Hills; materials: pressed brick, iron, plate glass, tin roof, hardwood, grates, mantels, cement sidewalks, gas, plumbing, etc.; cost \$10,000. Also for the John Henry Estate, care architects, a flat building; materials: pressed brick, tile roof, furnace, elevators, gas, plumbing, grate, mantels, etc.; cost \$45,000.

Architects John H. Boll & Co. report: For Walker Tobacco Warehouse Company, a warehouse; materials: brick, iron, tin roof, elevator, gas, plumbing, cement sidewalks, etc.; cost \$12,000.

Architects Meyer & Ellwood, 227 Main street, report: For York Street Congregational Church, Newport, Kentucky, an edifice for worship; brick, iron, furnace, slate roof, hardwood, pews, gas, plumbing, etc.; cost \$10,000.

Architect William Martin Aiken has prepared plans for Mr. E. L. Anderson, Third and Pike streets; materials: frame and cement, tile roof, hardwood, mantels, grates, furnace, stained glass, gas, plumbing, etc.; cost \$8,000.

Architects S. Hannaford & Sons report: For Charles Steinway, Jr., Cincinnati, a residence; materials: pressed brick, stone trimmings, slate roof, furnace, hardwood, grates, mantels, stained glass, etc.; cost not given. They have also been awarded the plans for the new Phoenix club house, Cincinnati. There were the following architects in competition whose reputations are too well known to need any further commendation from our journal, namely: S. Hannaford & Sons, J. W. McLaughlin, William M. Aiken, S. S. Godley and A. O. Elzner. The designs of each will appear in subsequent issues. The materials will be brick, terra cotta and stone for exterior work, and the building will be four stories high in Italian Renaissance style of architecture. The

interior will be built and finished most substantially and beautifully, nothing lacking in the appointments of a first-class club house; hardwood finish, stained glass and frescoing help add to the beauty of the building. There will be an auditorium, while the banquet hall will be a feature. Cost will be in the neighborhood of \$150,000.

Denver, Colo.—Architect F. Goodnow: For Frank S. Snell, a three-story brick residence, size 30 by 60 feet; cost \$10,000.

Architect J. W. Read: For Mrs. L. J. Ackers, a two-story brick residence, size 42 by 44 feet; cost \$5,000.

Architect F. R. Edbrooke: For A. Grimm, a four-story business block, size 100 by 110 feet; to cost \$35,000.

Architect J. J. Huddart: For I. B. Snell, a two-story residence, size 28 by 48 feet, brick and stone; cost \$8,800. For John Duthie, a two-story dwelling, brick, size 28 by 50 feet; cost \$5,000. For Ware & Skinner, a three-story business block, brick and stone, size 75 by 120 feet; cost \$30,900.

Architect Robert S. Roeschlaub: For A. A. Blow, a two-story dwelling, size 35 by 48 feet; cost \$6,000.

Architects Varien & Sterner: For F. A. Thompson, a two-story dwelling, brick and stone, size 26 by 60 feet; cost \$20,000.

Architects Balcombe & Rice: For D. D. Belden, a two-story double brick dwelling, size 42 by 49 feet; cost \$8,000.

Architects Lang & Pugh: For P. J. McNulty, a two-story terrace, brick with stone trimmings, size 26 by 60 feet; cost \$5,000.

Detroit, Mich.—Architect G. W. Lloyd: For the Fort Wayne and Belle Isle Street Railway Company, a brick car barn; size 72 by 157 feet; cost \$13,000.

Architects Donaldson & Meier: For E. C. Bigelow, a two-story brick residence corner of Second and Ledyard streets; to cost \$5,000. For M. J. Dee, a block of two-story brick dwellings; to cost \$26,000.

Architects A. C. Varney & Co.: For Case & Daniels, a two-story brick residence, with cut-stone trimmings, slate roof, in Dearborn, Michigan; to cost \$5,000. For Lawrence Depew, a two-story residence and stable on Forrest avenue, with molded brick trimmings, and cut stone; cost \$12,000. For John C. Widman, a two-and-a-half-story residence, brick with stone trimmings, slate roof; to cost \$7,000. For George Huntington, a two-story brick residence, on Hendrie avenue near Woodward; cost \$8,000.

Architects M. L. Smith & Son: For R. H. Hyfe, a two-story brick business block; size 45 by 105 feet; to cost \$15,000.

Architects Rogers & MacFarlane: For W. H. Murphy, additions and alterations to residences on Putnam avenue and Woodward street; to cost \$10,000.

Architects Speir & Rohms: For the Detroit Citizens' Street Railway Company, a brick car barn and power station; to cost \$25,000.

Architects E. A. Walshe & Son: For C. W. O'Brien, a double brick residence, on Palmer avenue and St. Antoine streets; size 54 by 60 feet; cost \$15,000. For R. J. Wilson, a two-and-a-half-story, pressed brick residence; to cost \$8,500.

Architect J. E. Mills: For Frank G. Smith, a two-story double brick residence; cost \$8,500. For J. H. McElowney, a two-story residence, pressed brick, on corner of Forrest and Second avenues; to cost \$7,000.

Architect H. J. Rill: For J. L. McCloud, a two-story frame residence, on Lincoln avenue and Kirby street; cost \$5,000. For George W. Watson, a two-story double frame residence; cost \$5,200.

Architects John Scott & Co.: For Daniel Scolten & Co., a five-story tobacco manufactory, brick; size 162 by 140 feet; to cost \$60,000.

Architect Peter Dedericks, Jr.: For the Westphalia Schutzen Club, a two-story frame club house in grounds on Gratiot avenue; to cost \$8,000.

Architect E. C. Van Leyen: For W. R. Cole, a two-story brick residence and stable, redstone trimmings and slate roof; cost \$10,000. For Capt. Joseph C. Miller, two-and-a-half-story frame residence, in Marine City, Michigan; size 38 by 54 feet; cost \$7,000. For W. H. Denman, a two-story frame residence, at Wyandotte, Michigan; cost \$5,000.

Des Moines, Iowa.—Architects Nourse & Hallett: For Miss Hattie McCormick, Chariton, Iowa, frame residence; cost \$12,000.

Louisville, Ky.—Architects Drach & Thomas report the following: Residence for R. H. Otter; to cost \$14,000; to be three stories high, stone front, slate roof, interior to be finished in hardwood; located on Fourth avenue, near Kentucky street. Factory for the American Tobacco Company; to cost \$35,000; to be four stories high; size 64 by 195 feet; to be built of brick; located on Twenty-fourth and Main streets. Tarascon Woolen Mill; to cost \$15,000; to be two stories high; size 60 by 250 feet; mill construction; located on Beargrass and Bridge streets; boiler house; size 50 by 135 feet; to cost \$6,000. Church for the M. E. Church, South Eminence, Kentucky; to cost \$10,000; to be of brick with stone trimmings, slate and metal roof. For Conrad Tanning Company, three-story addition; to be of brick; to cost \$5,000; located on Twelfth and Lexington streets.

Milwaukee, Wis.—Architects Schnitzky & Liebert are preparing plans for new buildings for the Weisel & Vilter Manufacturing Company; the main building will be of brick and frame; size 85 by 305 feet, and cost \$40,000; work to begin as soon as possible.

Mr. Jacob Litt will erect a new grand opera house, eight stories, at a cost of \$250,000. Architects Cobb, of Chicago, and Wood, of San Francisco, are at work on the plans. Plans are being prepared for a new library building, also a new city hall; to cost about \$700,000.

Niagara Falls, N. Y.—Architect H. W. Beardsley: For Mrs. James Davy, two-story brick dwelling; cost \$7,500. For E. O. Babcock, two-story frame dwelling; cost \$5,500. For Baptist Church, Chapel; cost \$5,000. For John Courtenay, three-story brick store; cost \$4,800.

Omaha, Neb.—Architect C. T. Beindorff: For the Omaha Club, a three-story club house.

Architect J. McDonald: For A. L. Williams, a two-story residence; size 38 by 40 feet; cost \$10,000.

Pittsburgh, Pa.—The Western Pennsylvania Institute for the Blind will erect a three-story brick asylum; to cost \$90,000.

St. Louis, Mo.—Architect T. C. Link: For Dr. W. G. Moore, a two-story brick residence; size 39 by 61 feet; to cost \$15,000. The J. B. Legg Architectural Company are preparing plans: For C. H. Mekeel, a new eight-story building.

St. Paul, Minn.—During November 132 building permits were issued from the office of the city inspector of buildings, against 143 during November, 1891, but the estimated cost exceeds the cost of those for which permits were issued in the same month last year, showing a better class of buildings. The estimated cost of the buildings for which permits were issued last month was \$293,500.

Architects Herman Kretz & Co. report plans for a three-story pressed brick and brownstone building, stores and flats, to be erected for C. F. Arrol, on Indiana avenue and South Robert street; it will cost about \$20,000. For Dr. J. C. Nelson, a three-story apartment house, with brownstone front, on Summit avenue near Central Park; it will have tiled hallways, marble wainscoting and all modern conveniences; cost about \$100,000. For E. R. Gillman, of Chicago, a four-story apartment building, 200 by 75 feet, on Laurel avenue near St. Albans street; it will be of brownstone and pressed brick, with all improvements. For Clarence B. Gardiner, a four-story apartment house on West Seventh street near Ramsey, of brownstone and St. Paul pressed brick. The same architects have in charge plans for a six-story apartment house, to be erected by Ross Clarke, on Summit avenue, near Sixth street, next season; this building will have mosaic floors, marble wainscoting and all modern improvements; it will cost about \$140,000; foundation will be finished this year.

Architects Walker & Kimball, of Boston, have drawn plans for a three-story brick building, of 125 feet frontage on Cedar street, between Eighth and Ninth streets; it is being erected by the Northwest Real Estate Company, for the Price-McGill Publishing Company, at a cost of \$25,000.

The city engineer of St. Paul has in charge plans for a two-story frame residence and greenhouse, to be built for the city, at Como Park, at a cost of \$5,000 and \$10,500 respectively.

Architect Clarence H. Johnson is drawing plans for a two-story brick and stone barn, for E. N. Saunders, on Summit avenue near Farrington, to cost \$25,000.

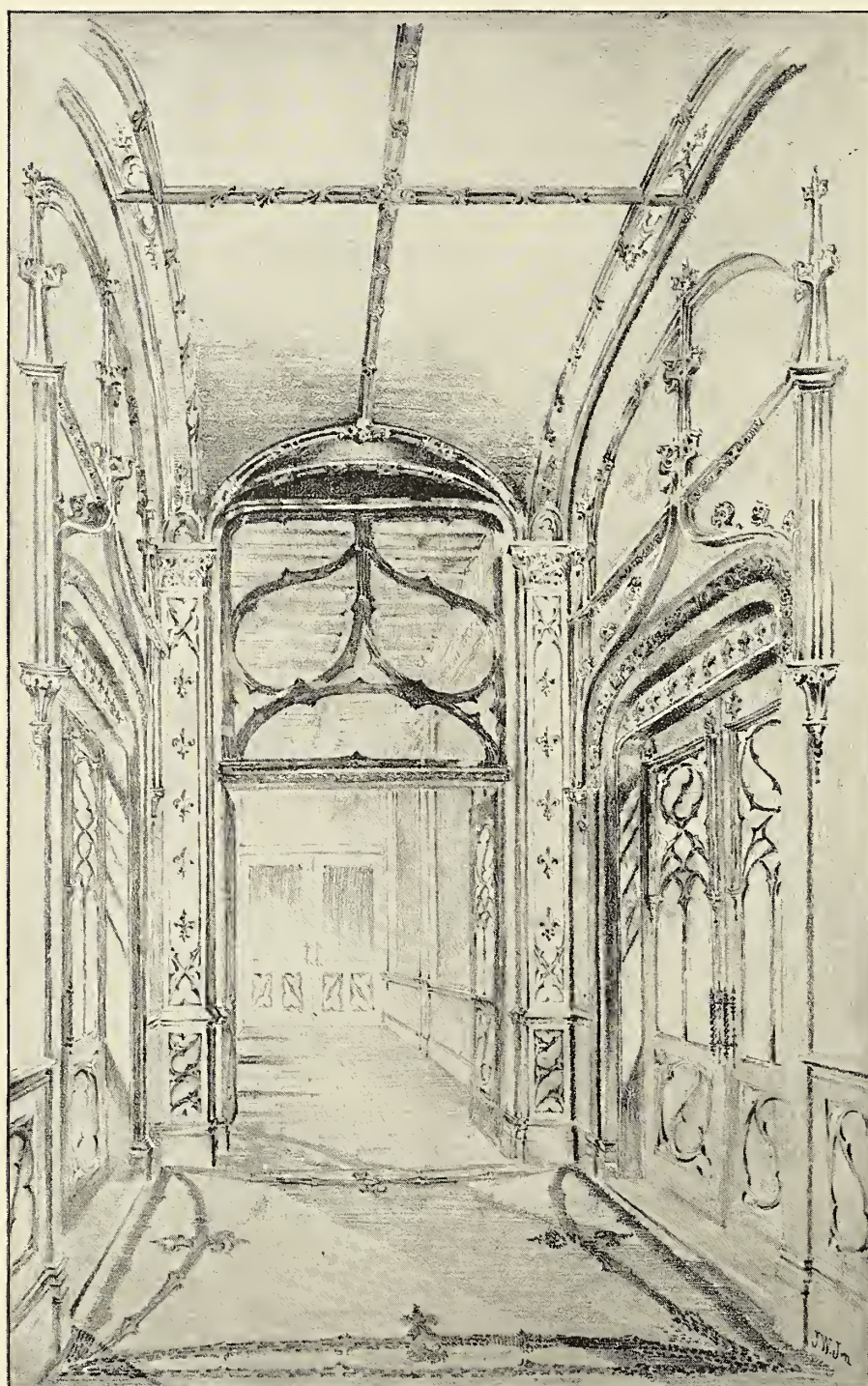


RESIDENCE OF G. W. LEE, DETROIT, MICHIGAN.
MASON & RICE, ARCHITECTS.



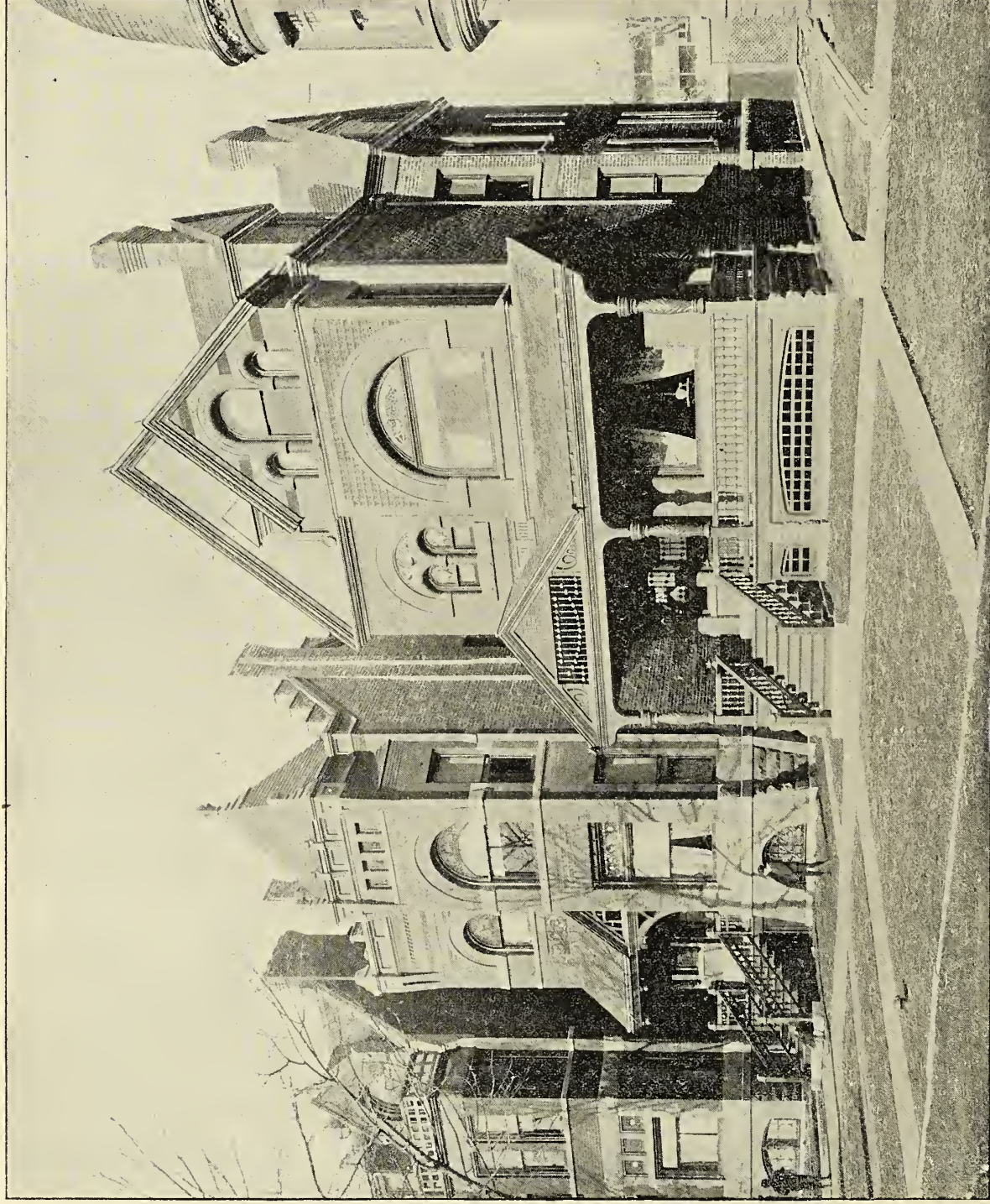
INLAND ARCHITECT PRESS.

RESIDENCE, DETROIT, MICHIGAN.
ROGERS & MCFARLAND, ARCHITECTS.



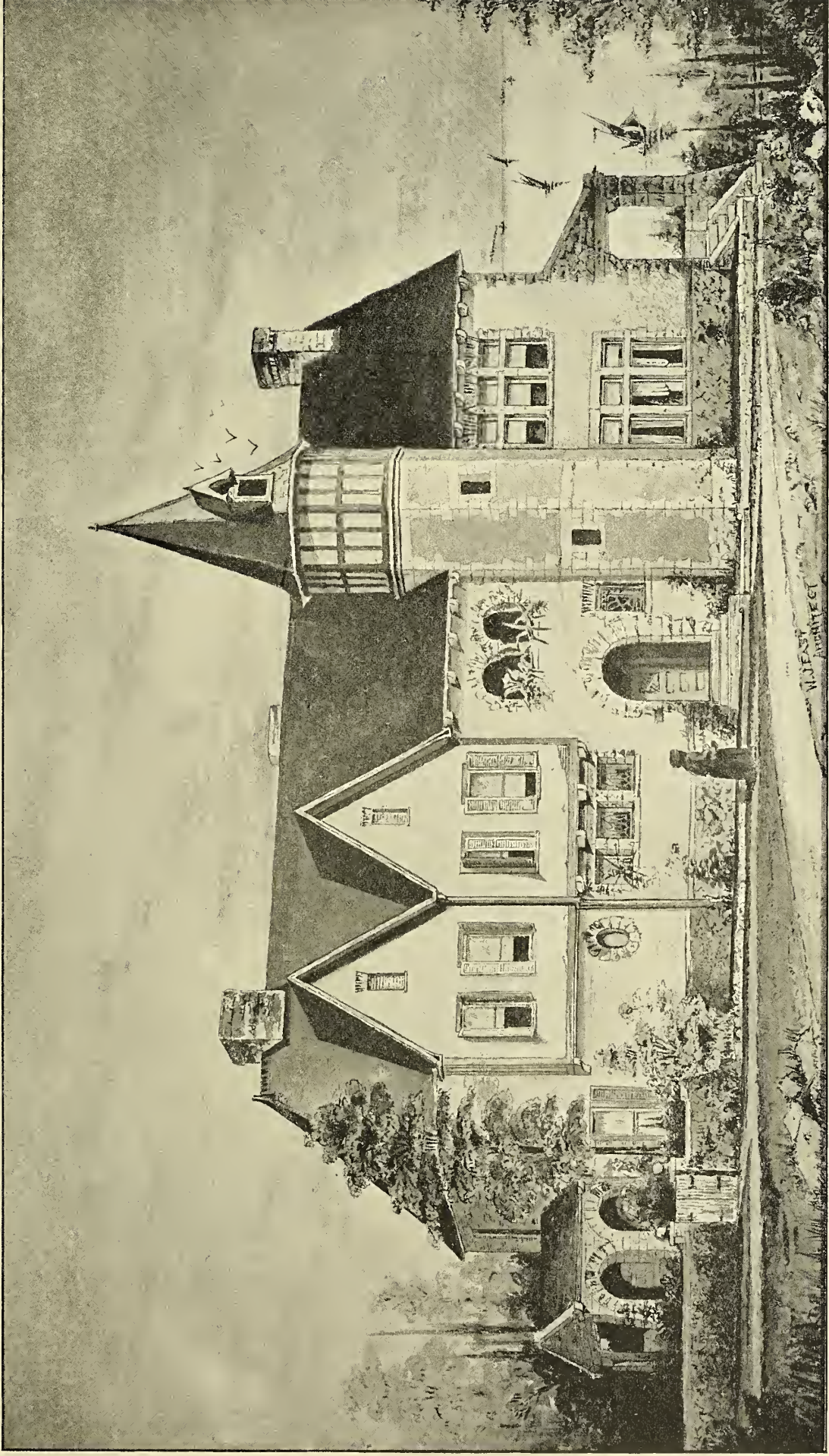
ENTRANCE VIEW, THE ISABELLA OFFICE BUILDING, CHICAGO.

JENNEY & MUNDIE, ARCHITECTS.



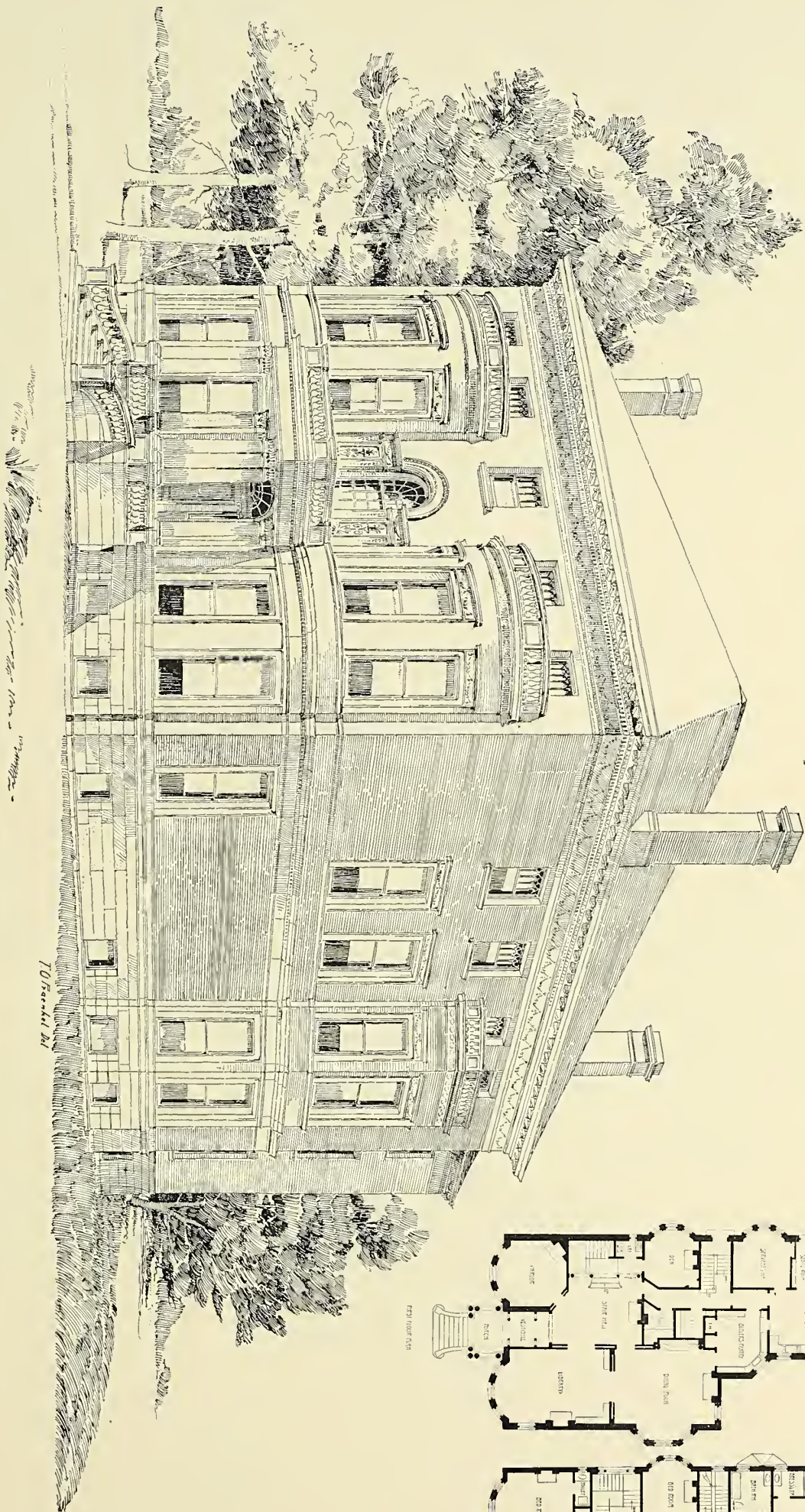
RESIDENCE OF E. S. BRISTOL. RESIDENCE OF NATHAN SMITH, CHICAGO.

OSBORNE J. PIERCE, ARCHITECT.

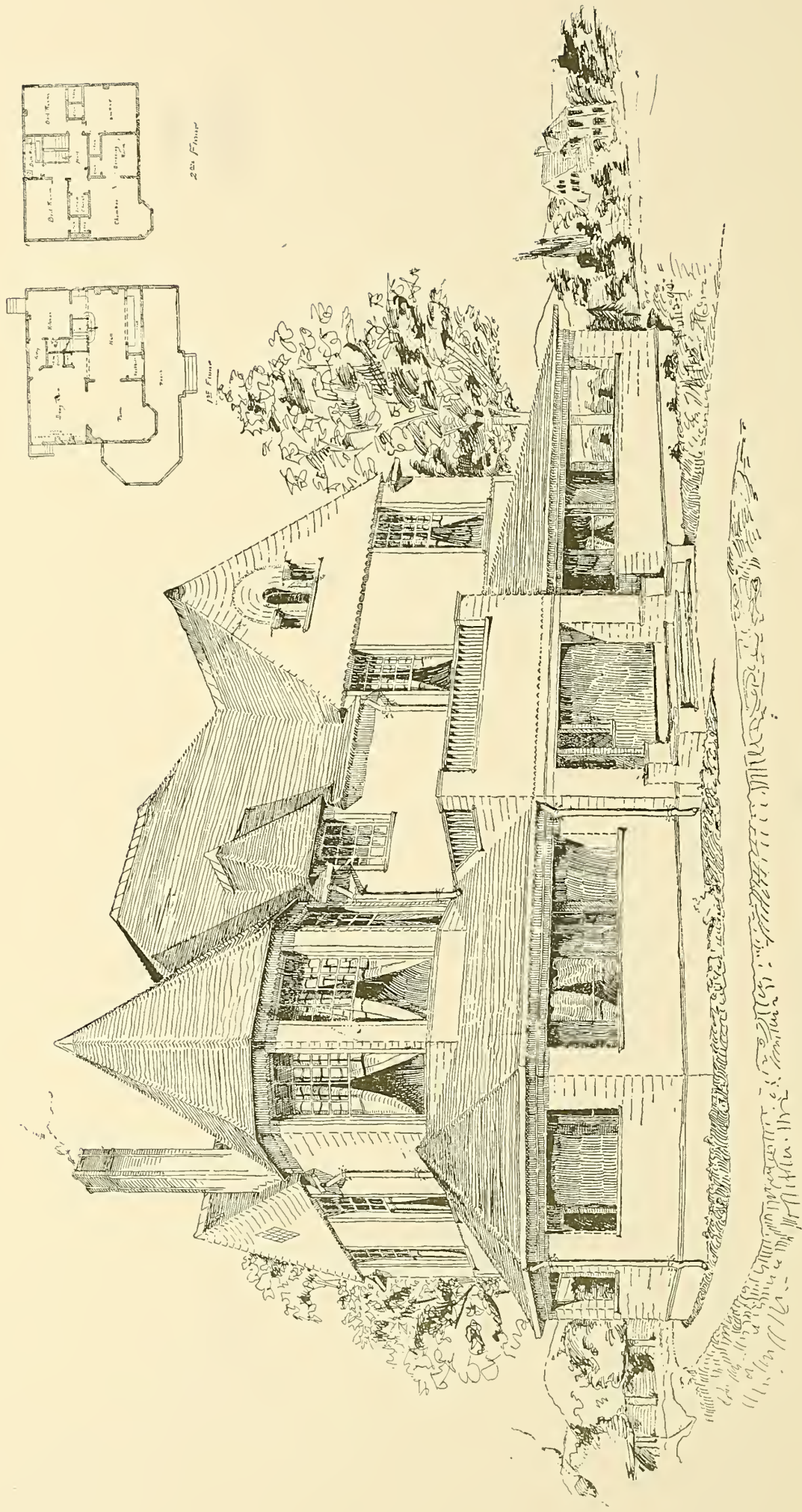


DESIGN FOR RESIDENCE OF E. P. S. WRIGHT, SEWICKLEY, PENNSYLVANIA.

W. J. EAST, ARCHT, PITTSBURGH, PENNSYLVANIA.



RESIDENCE FOR HENRY A. BLAIR, CHICAGO.
CHAS. S. FROST, ARCHITECT.

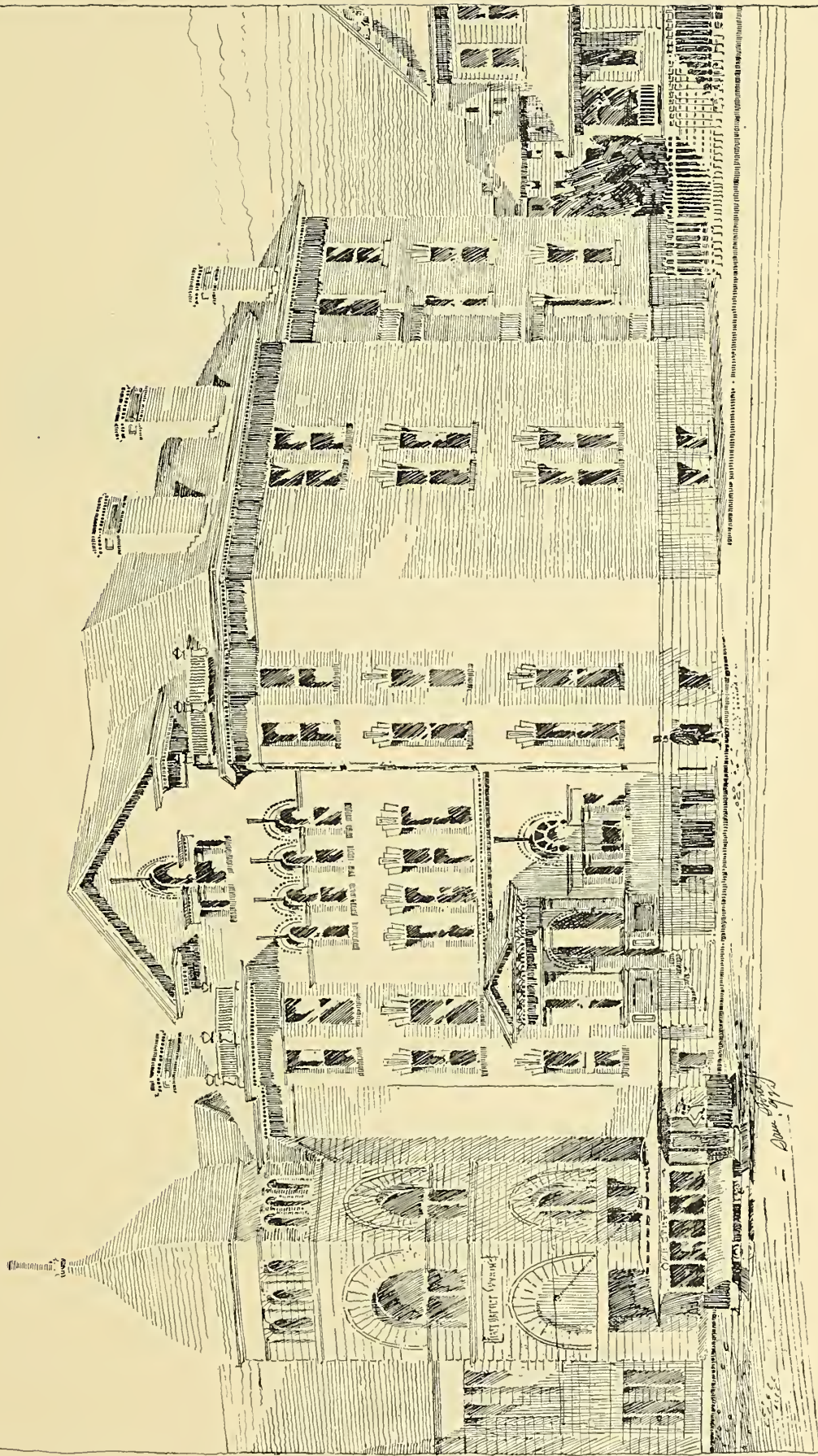


HOUSE FOR MR. O. C. SMITH.
AT KEARNEY, NEB.
W. Z. FOSTER, & W. PELL, PUBLIS-
ARCHITECTS 1890

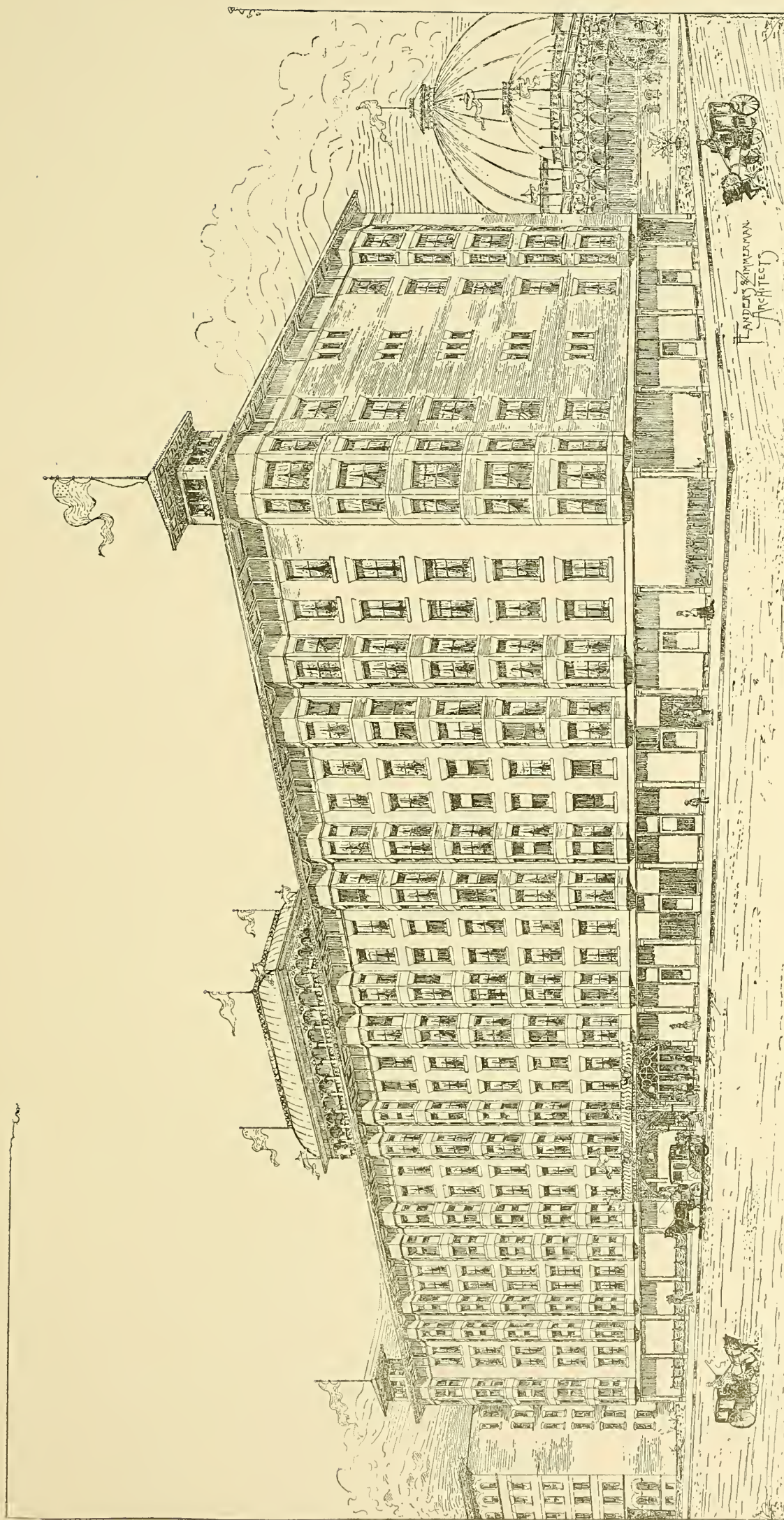


BRADLEY COUNTY COURTHOUSE, CLEVELAND, TENNESSEE.

HUNT & LAMM, ARCHITECTS, CHATTANOOGA, TENNESSEE.



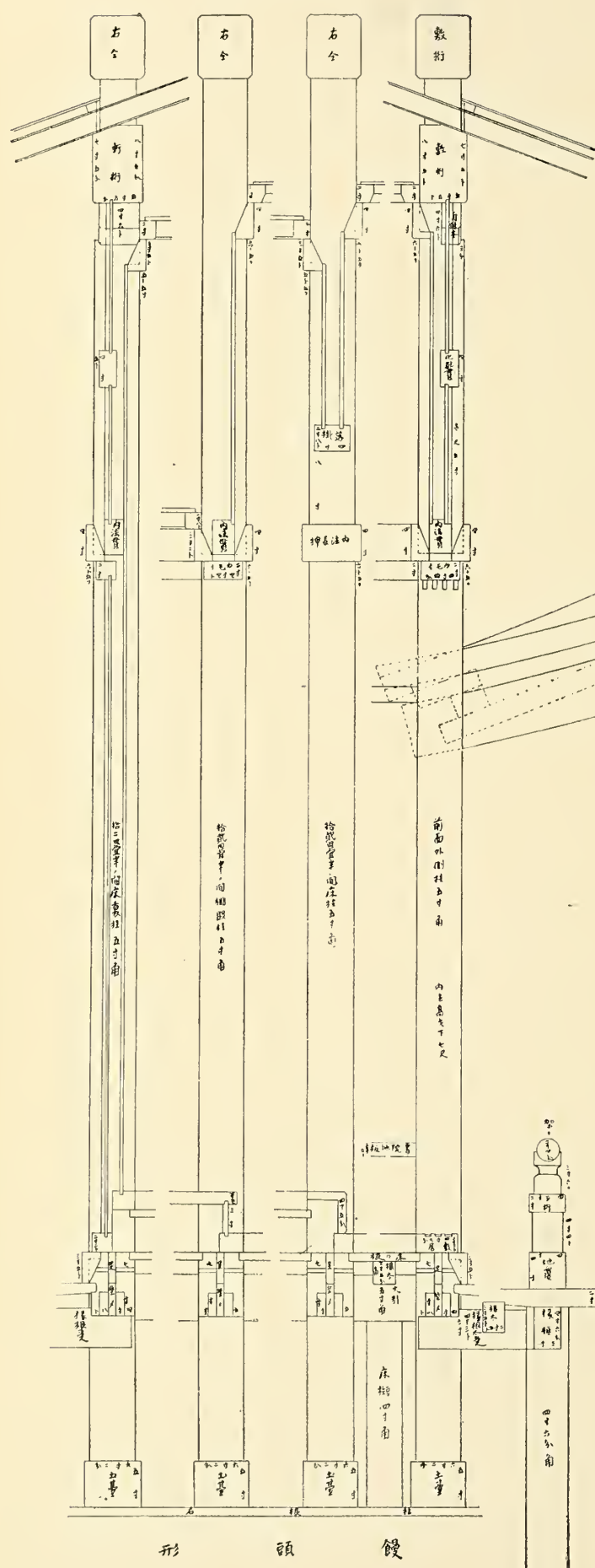
THE W.C.T.V. HOME, CHATTANOOGA, TENN.
HUNT AND LAMM, ARCHTS.



PARK GATE HOTEL, FOR L. R. WILLIAMS, CHICAGO

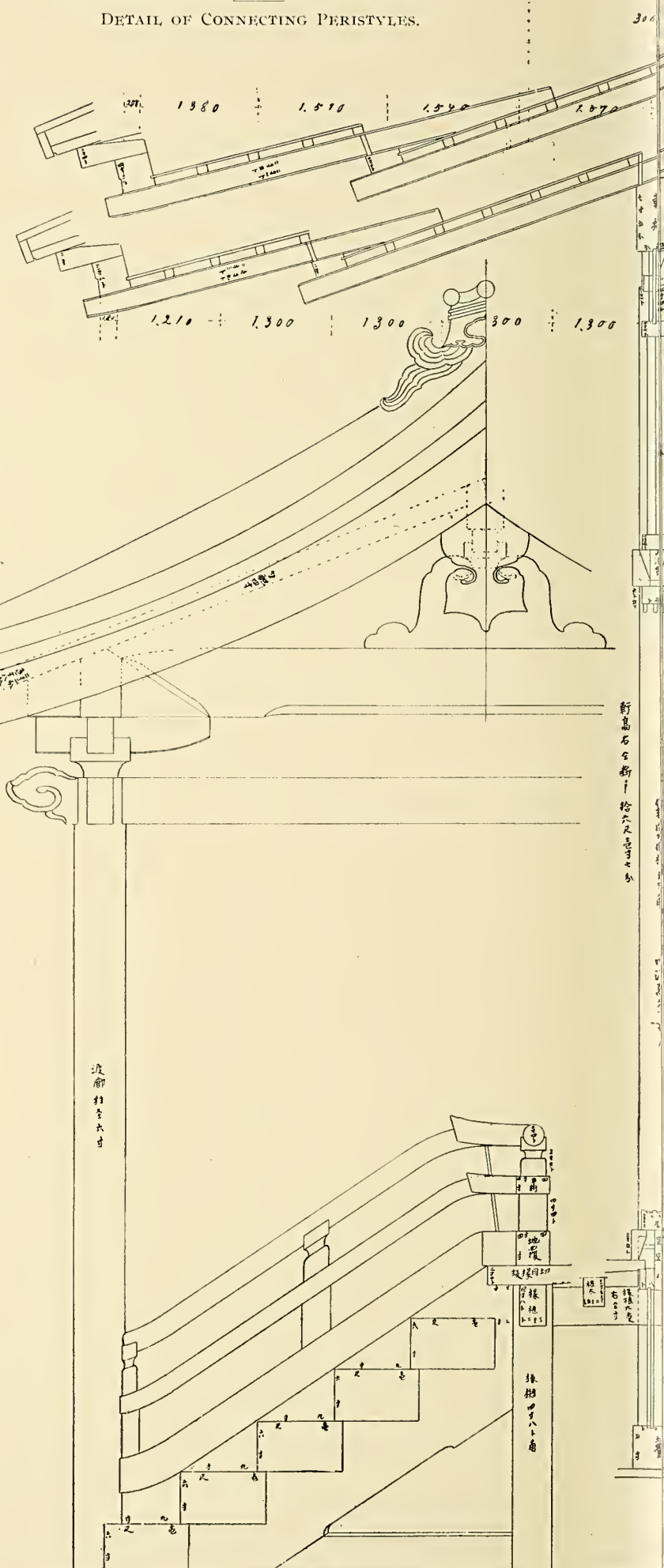
FLANDERS & ZIMMERMAN, ARCHITECTS.

EXTERIOR AND INTERIOR POSTS OF SOUTH BUILDING.



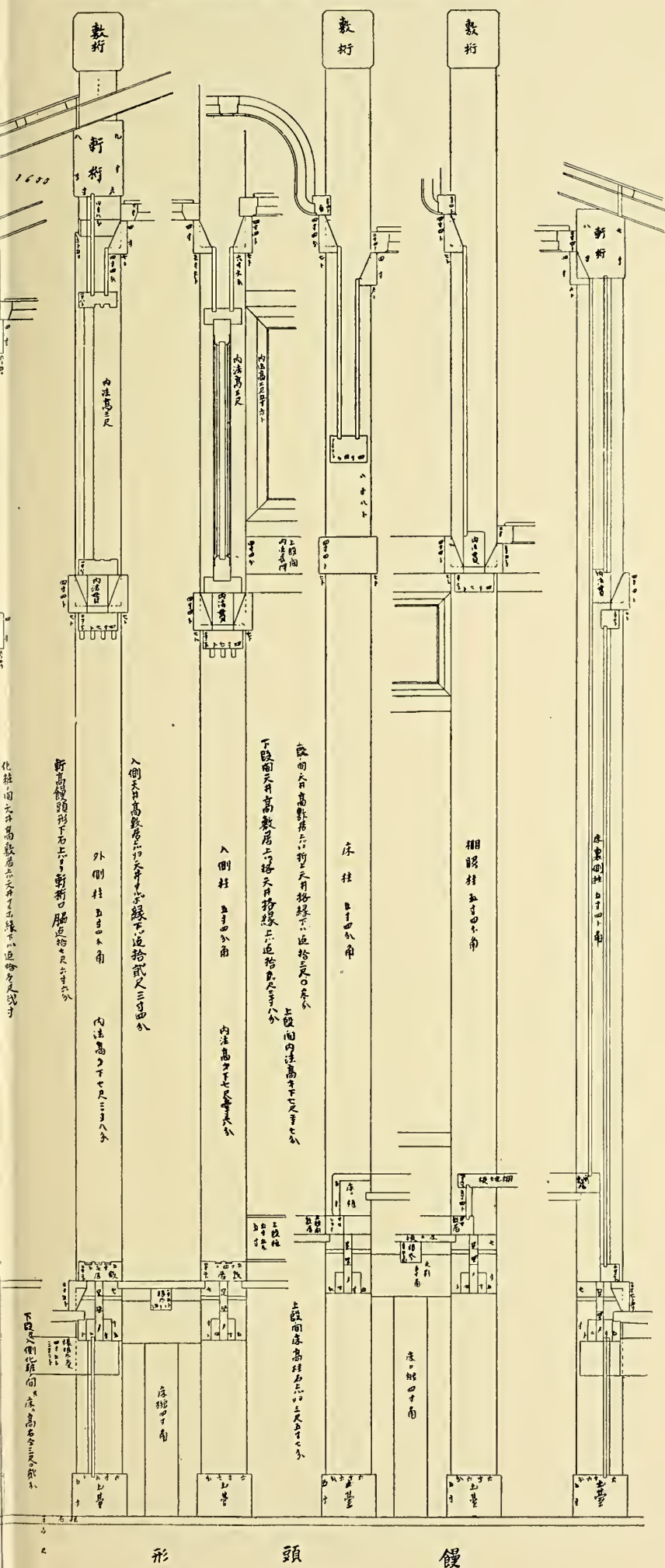
CONSTRUCTION OF ROOFS, CENTRAL BUILDING.

DETAIL OF CONNECTING PERISTYLES.

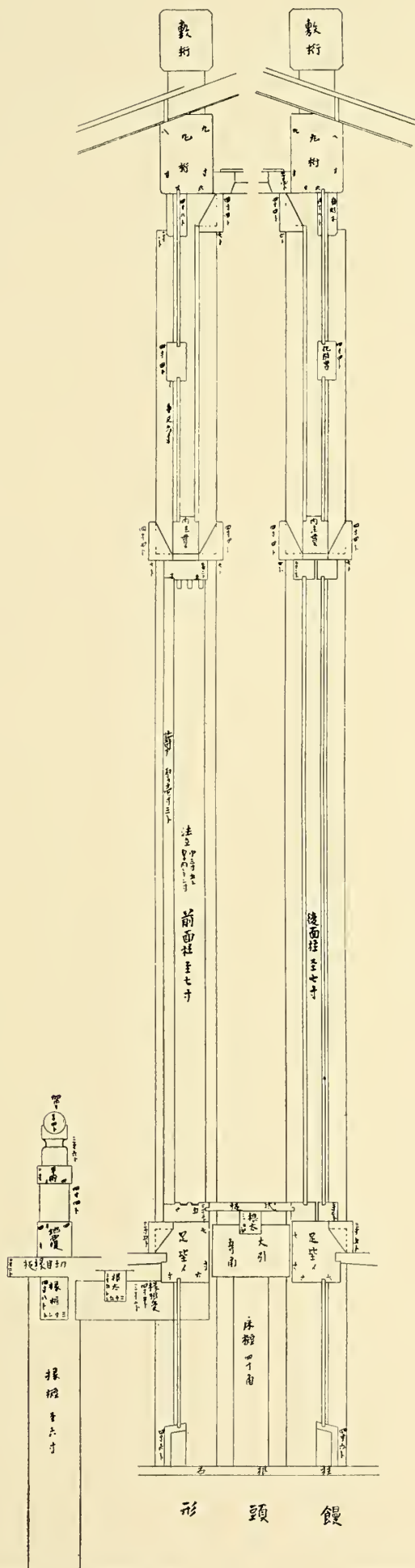


NOTE.—The words on these drawings are generally the dimensions in feet and decimals, and indications of location.

EXTERIOR AND INTERIOR POSTS OF CENTRAL BUILDING.



EXTERIOR POSTS OF SOUTH BUILDING.



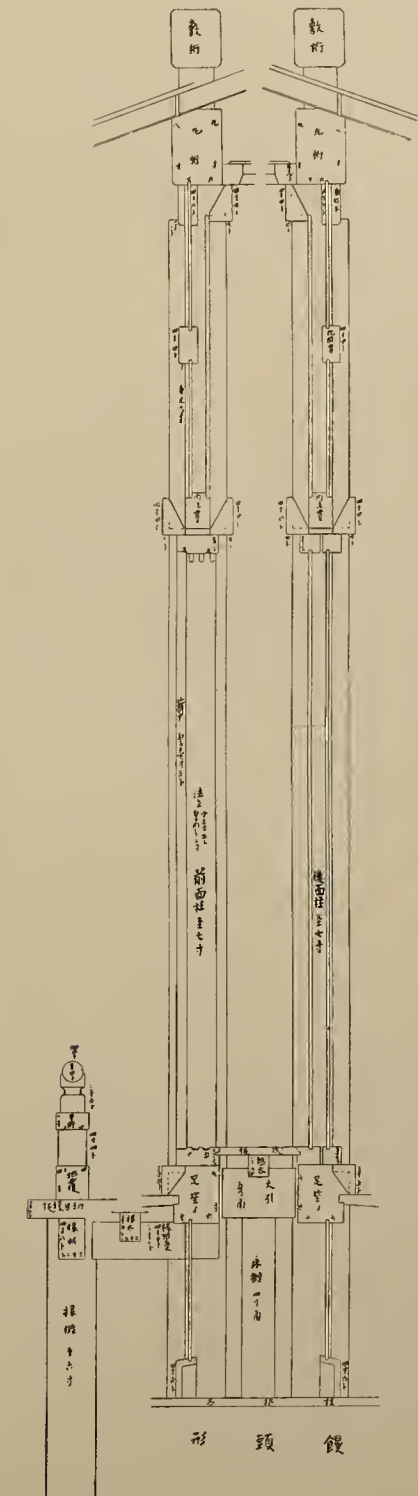
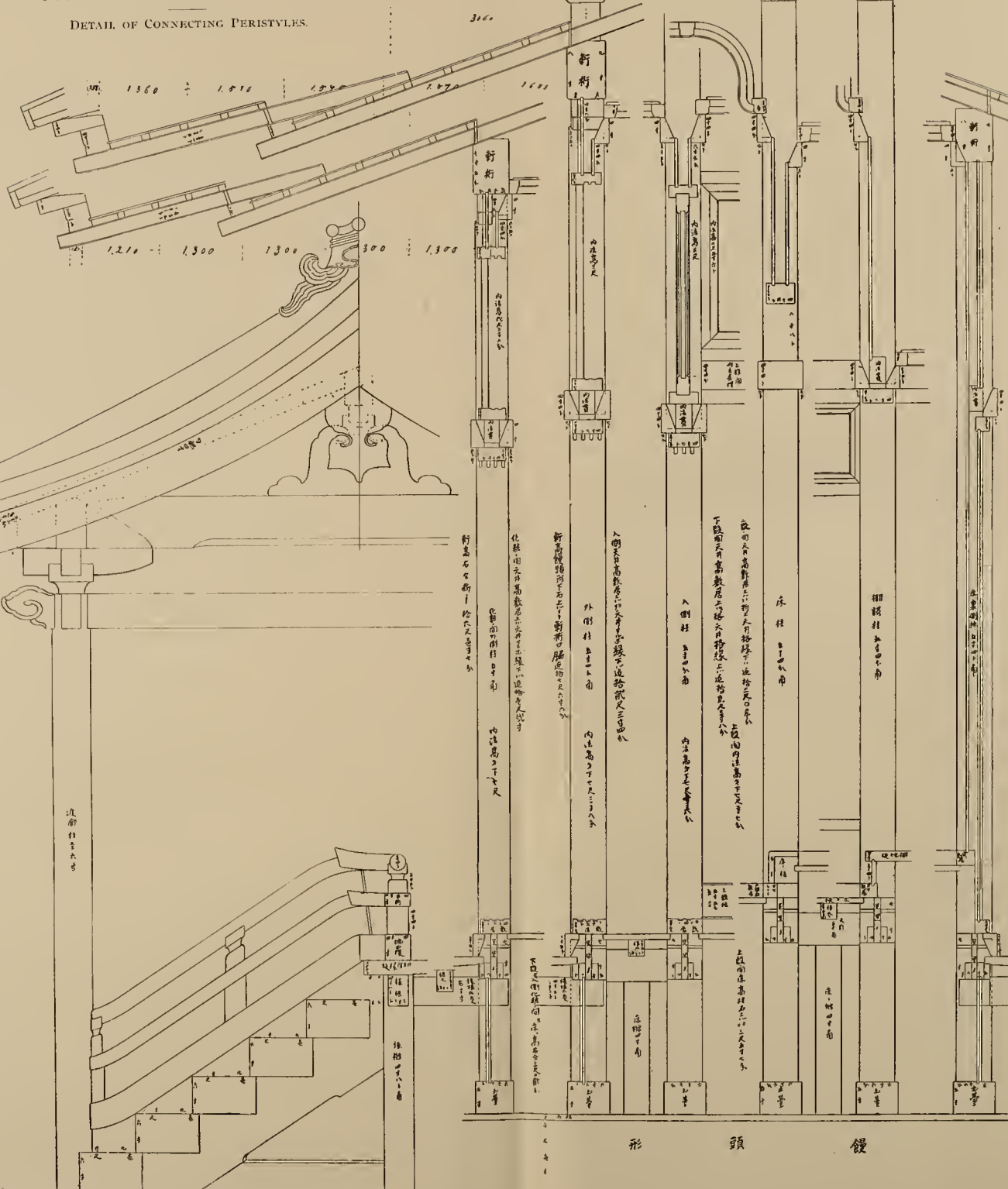
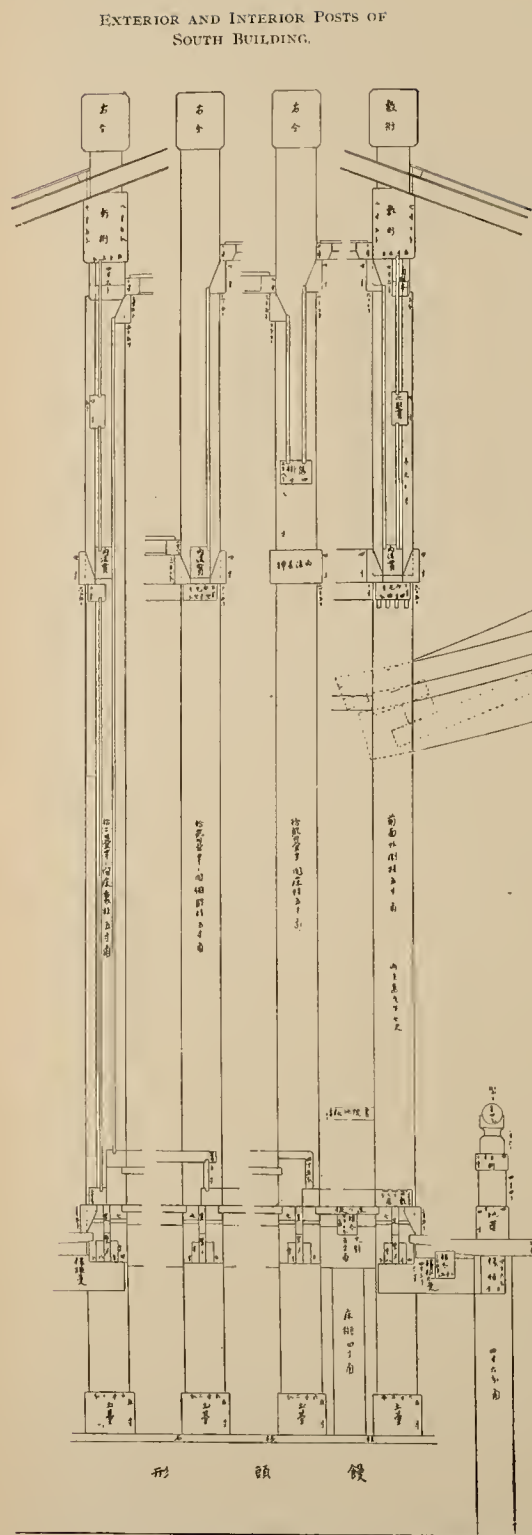
SCALE 11-16 INCH TO A FOOT.

EXTERIOR AND INTERIOR POSTS OF CENTRAL BUILDING.

CONSTRUCTION OF ROOFS, CENTRAL BUILDING.

DETAIL OF CONNECTING PERISTYLES.

EXTERIOR POSTS OF SOUTH BUILDING.



NOTE.—The words on these drawings are generally the dimensions in feet and decimals, and indications of location.

SCALE 1/16 INCH TO A FOOT.

DETAILS OF CONSTRUCTION OF HŌŌDEN, THE JAPANESE PALACE NOW BEING ERECTED ON THE WOODED ISLAND, WORLD'S COLUMBIAN EXPOSITION, JACKSON PARK, CHICAGO, ILLINOIS.

M. KURU, ARCHITECT IN CHARGE.





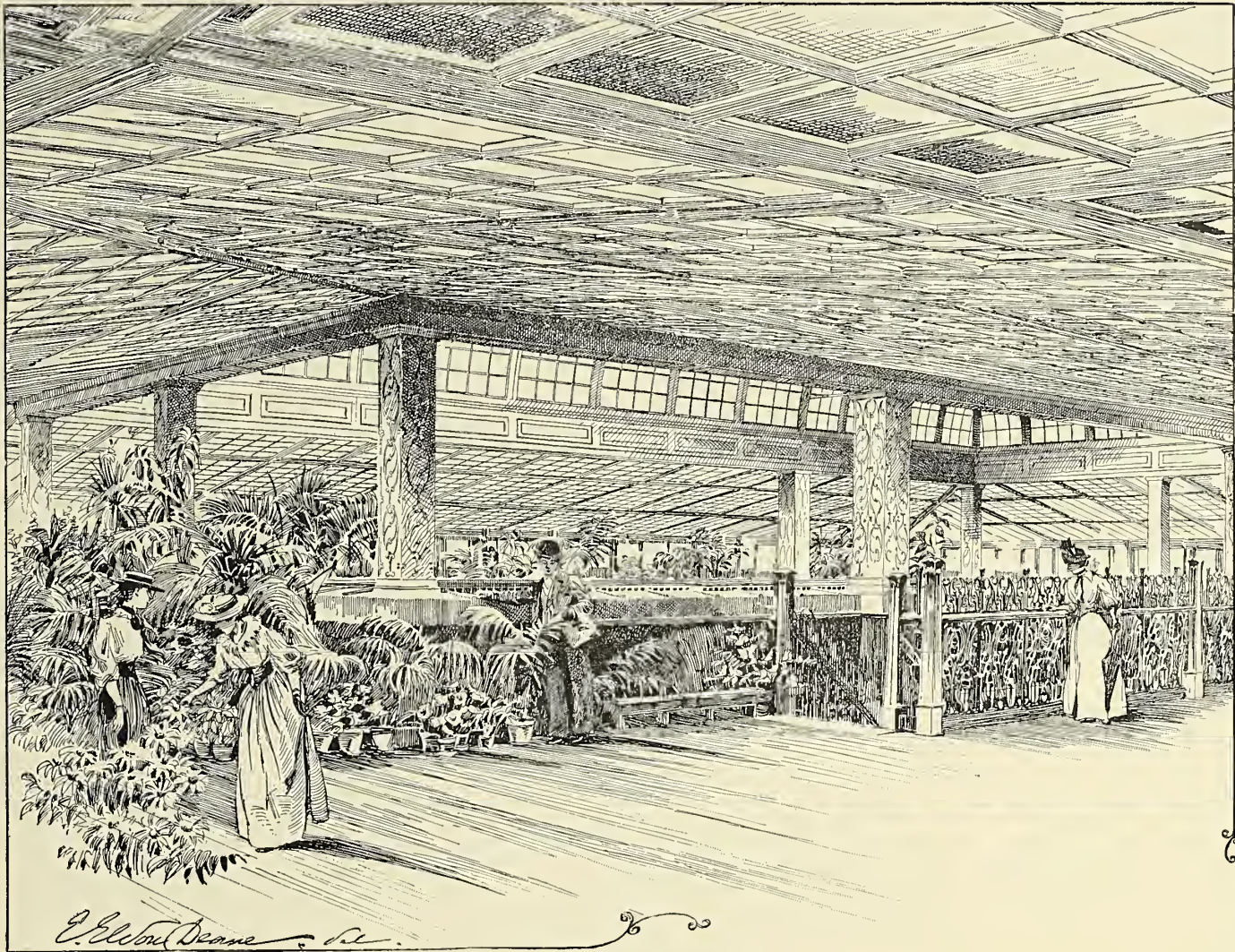
STAIRWAY AND GALLERIES FROM ELEVATORS.



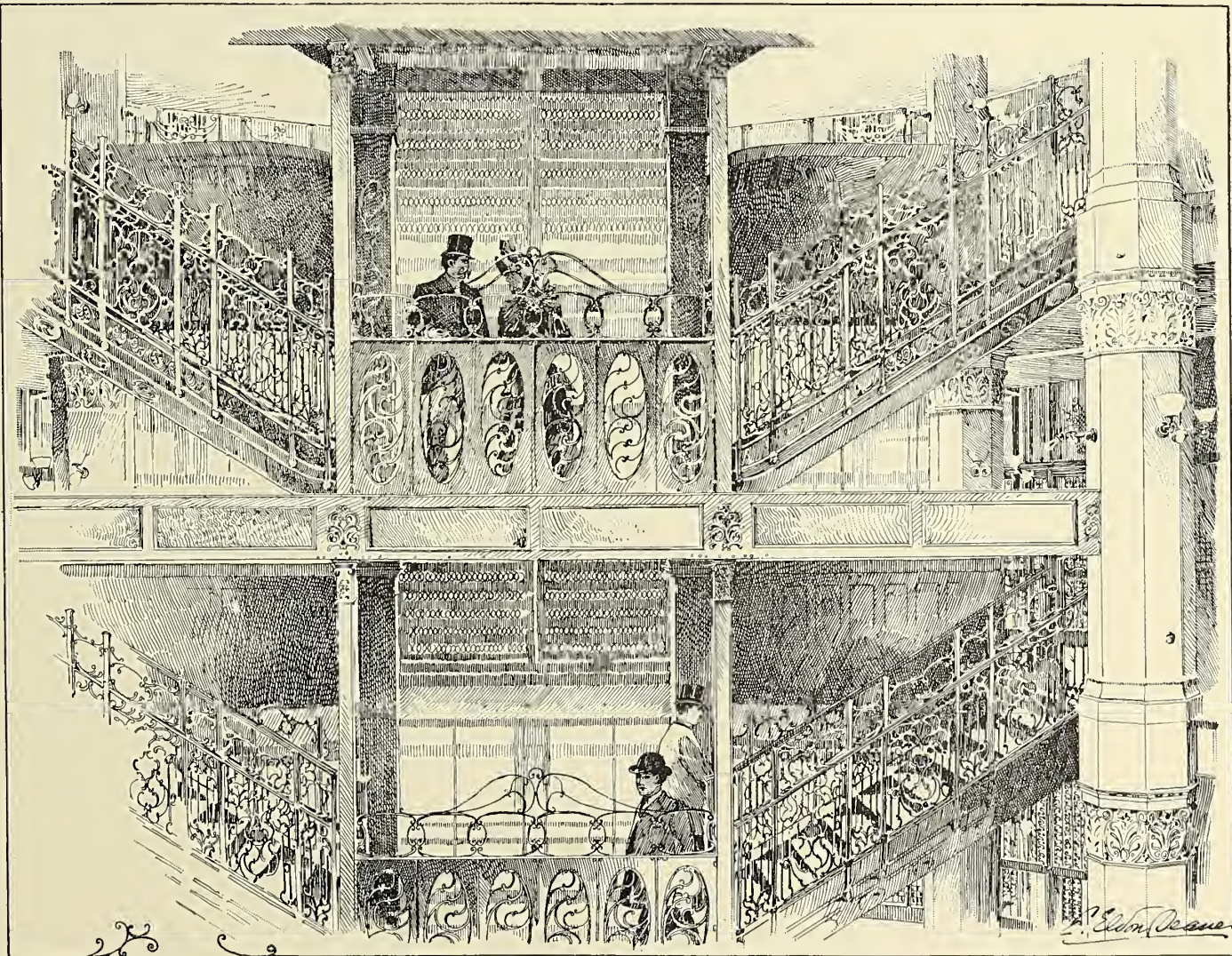
ROTUNDA.

INTERIOR VIEWS, THE MASONIC TEMPLE, CHICAGO.

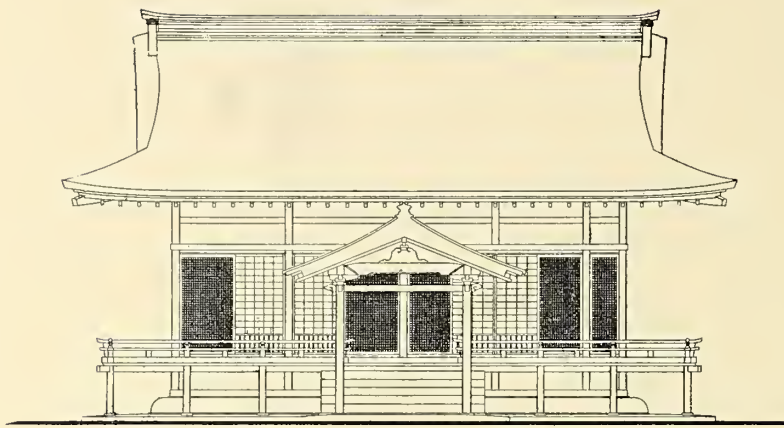
BURNHAM & ROOT, ARCHITECTS.



CONSERVATORIUM.



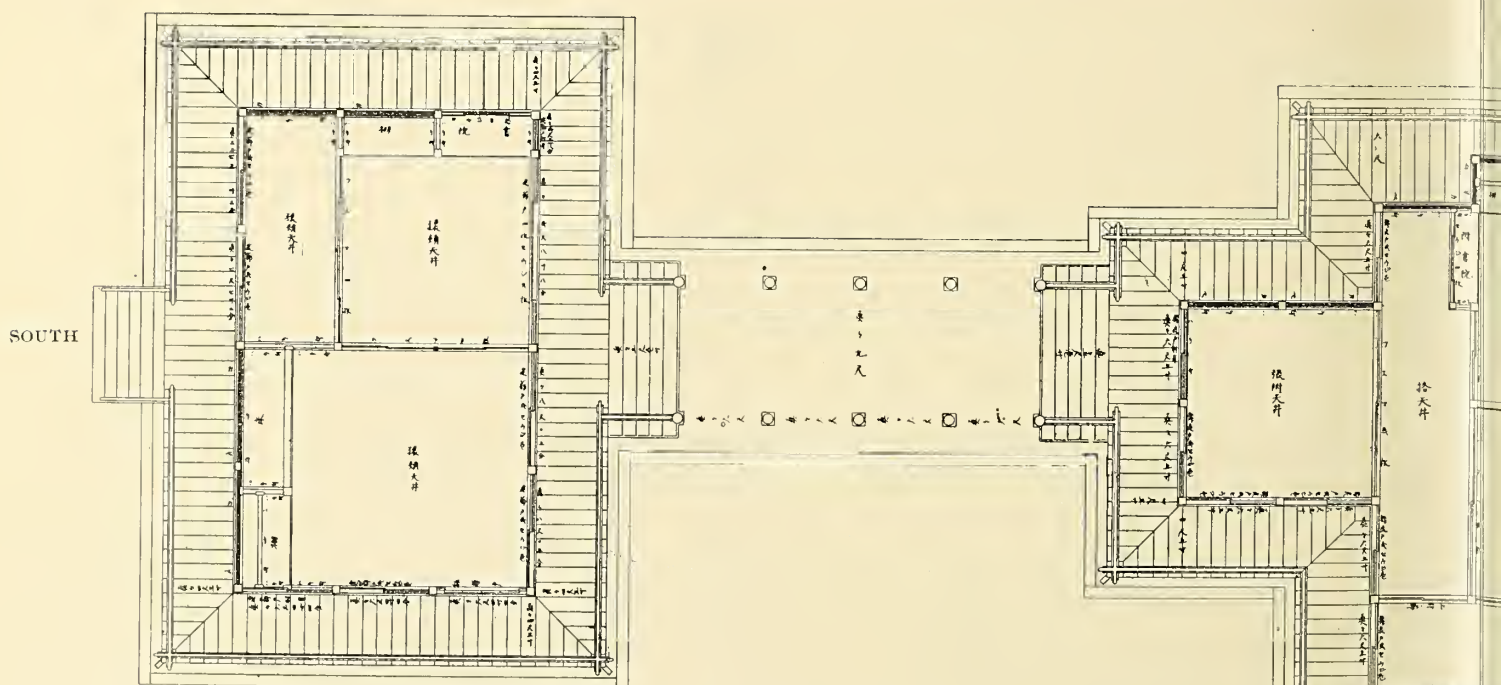
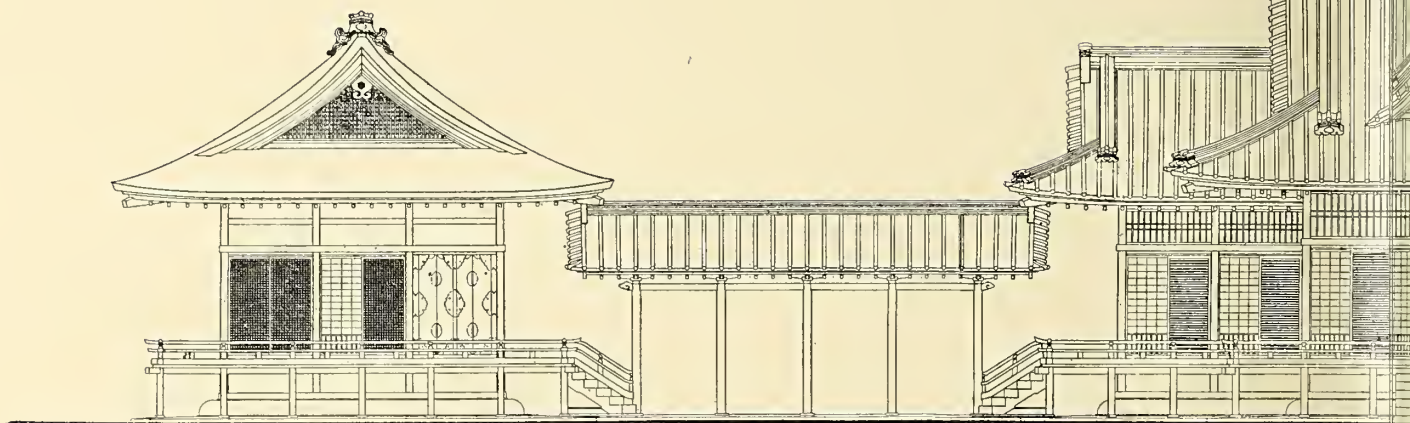
STAIRWAY AND LANDINGS.
INTERIOR VIEWS, THE MASONIC TEMPLE, CHICAGO.
BURNHAM & ROOT, ARCHITECTS.



NORTH ELEVATION OF SOUTH BUILDING.

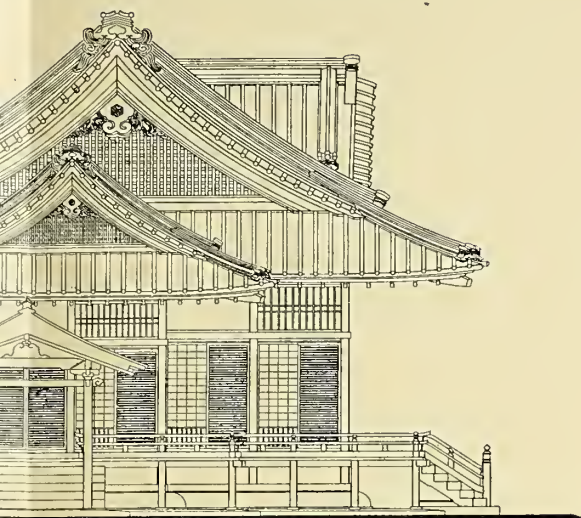


SOUTH LEY

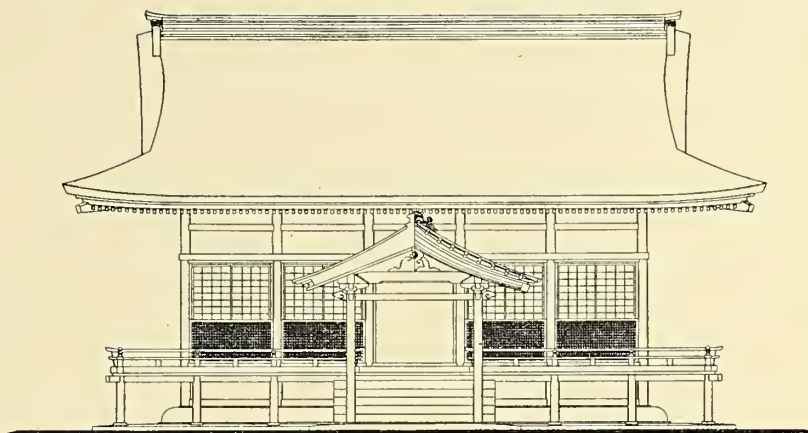


NOTES.—The words on plan of the building at this end denote the style of ceiling decoration. Two of the rooms have bookcases and shelves, for bric-a-brac. The words around the outside are directions for the styles of windows and doors to be used. Only the heavy black lines indicate fixed panels.

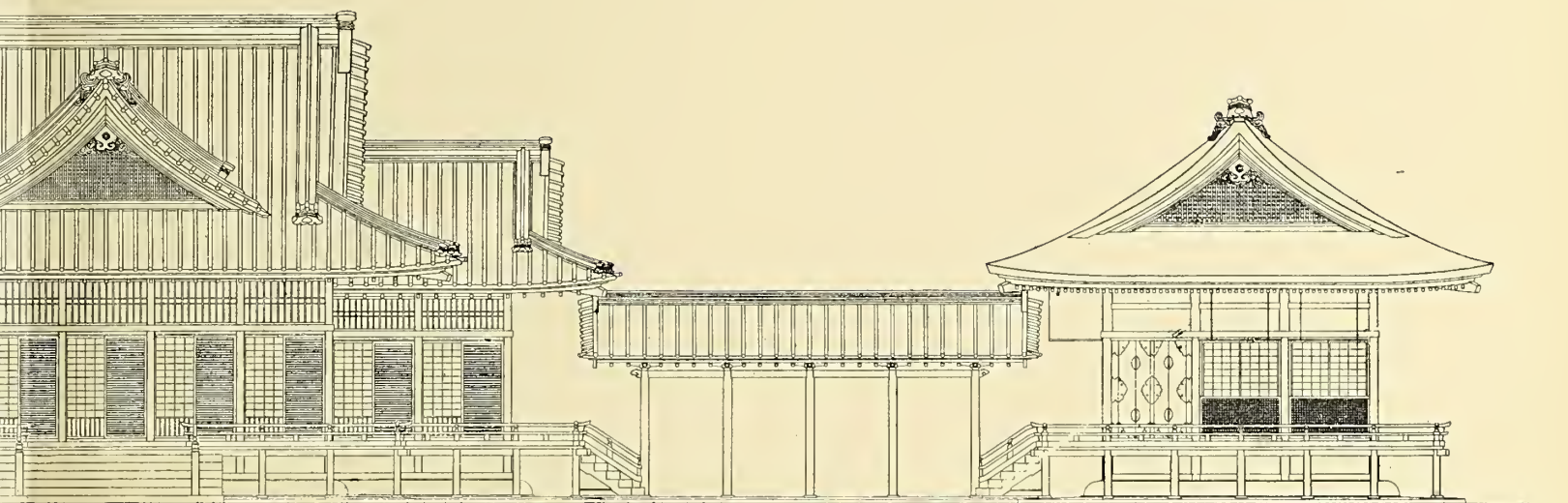
In the central building the ceilings of the main part are coved and paneled. Those of the wings are decorated.



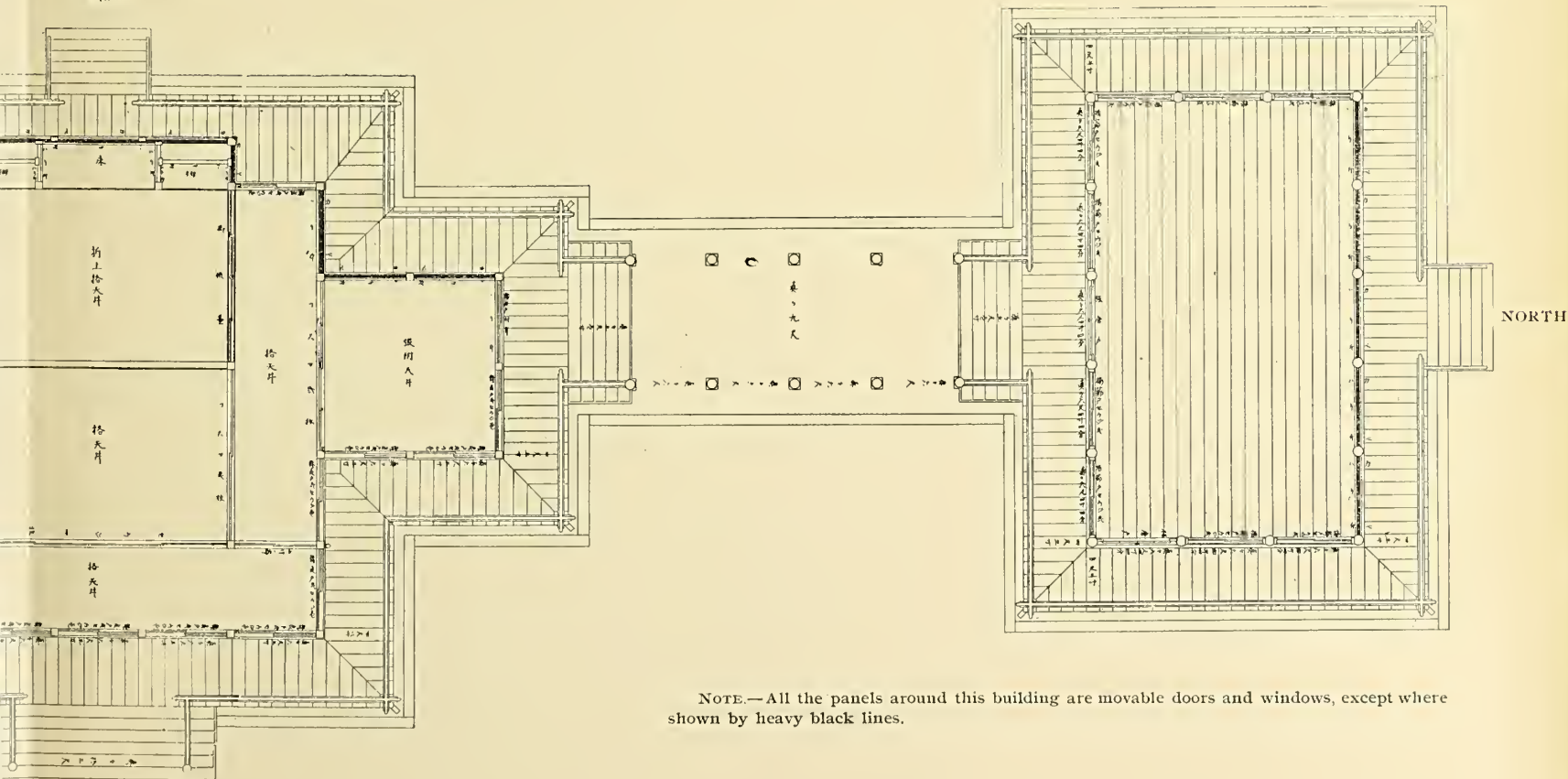
EAST ELEVATION OF CENTRAL BUILDING.



SOUTH ELEVATION OF NORTH BUILDING.



EAST ELEVATION.
WEST



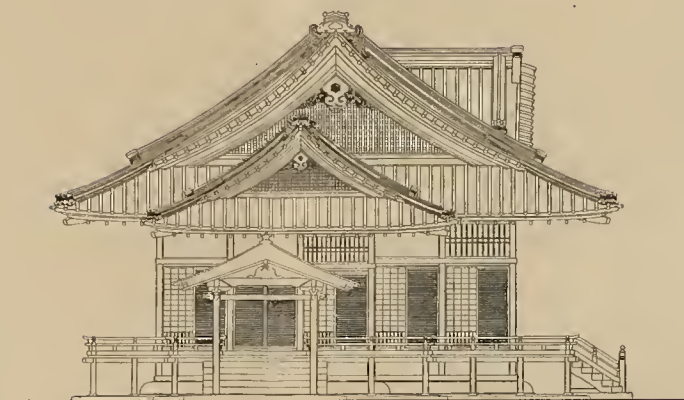
GENERAL PLAN.
SCALE 16 FEET TO AN INCH.

NOTE.—All the panels around this building are movable doors and windows, except where shown by heavy black lines.

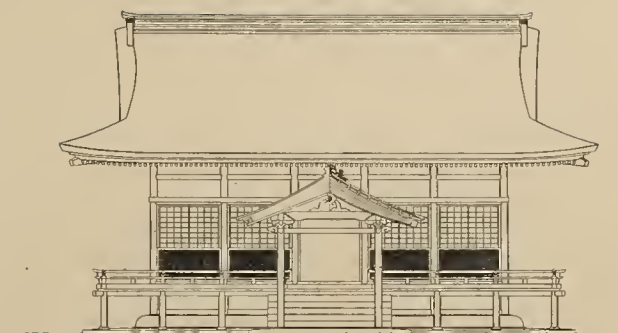
ON THE WOODED ISLAND, WORLD'S COLUMBIAN EXPOSITION, JACKSON PARK, CHICAGO, ILLINOIS.
ARCHITECT IN CHARGE, TOKYO, JAPAN.



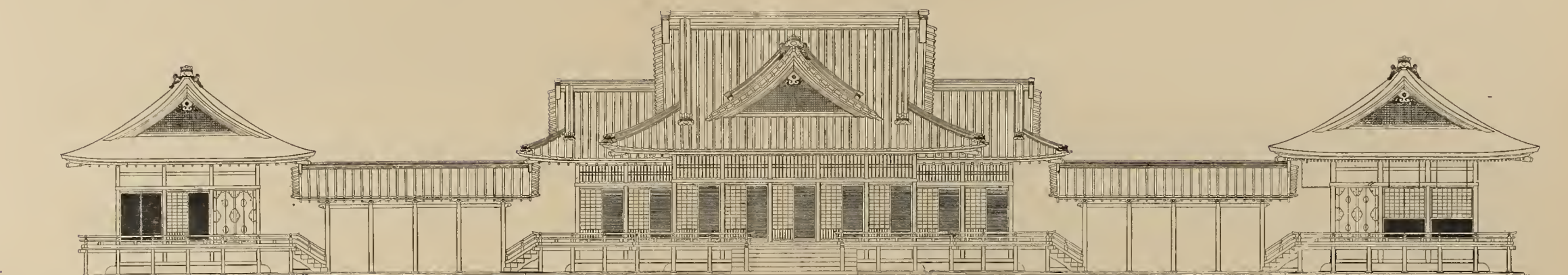
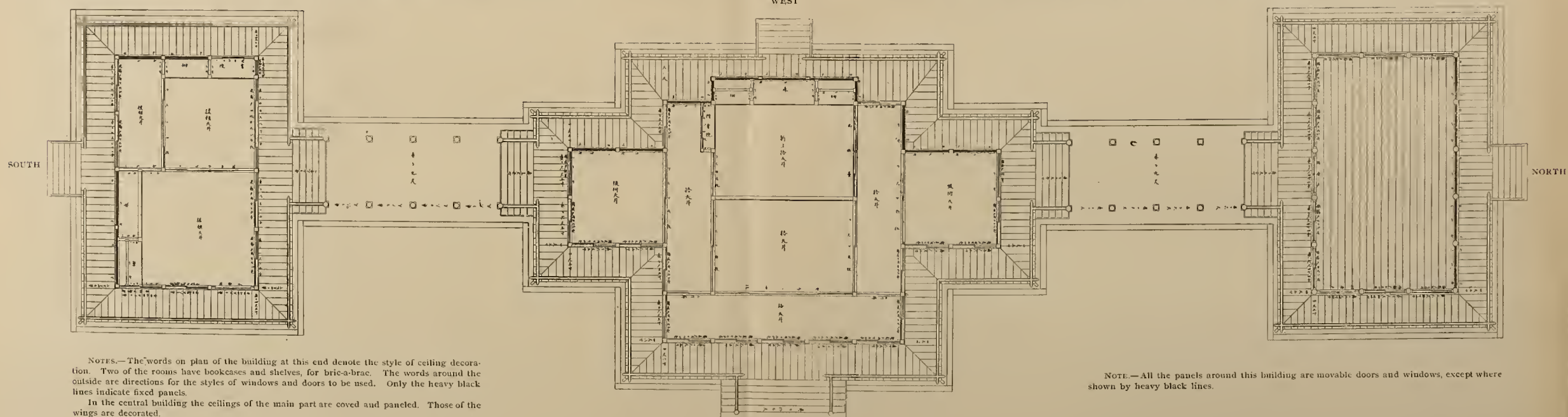
NORTH ELEVATION OF SOUTH BUILDING.



SOUTH ELEVATION OF CENTRAL BUILDING.



SOUTH ELEVATION OF NORTH BUILDING.

EAST ELEVATION.
WEST

NOTES.—The words on plan of the building at this end denote the style of ceiling decoration. Two of the rooms have bookcases and shelves, for bric-a-brac. The words around the outside are directions for the styles of windows and doors to be used. Only the heavy black lines indicate fixed panels.

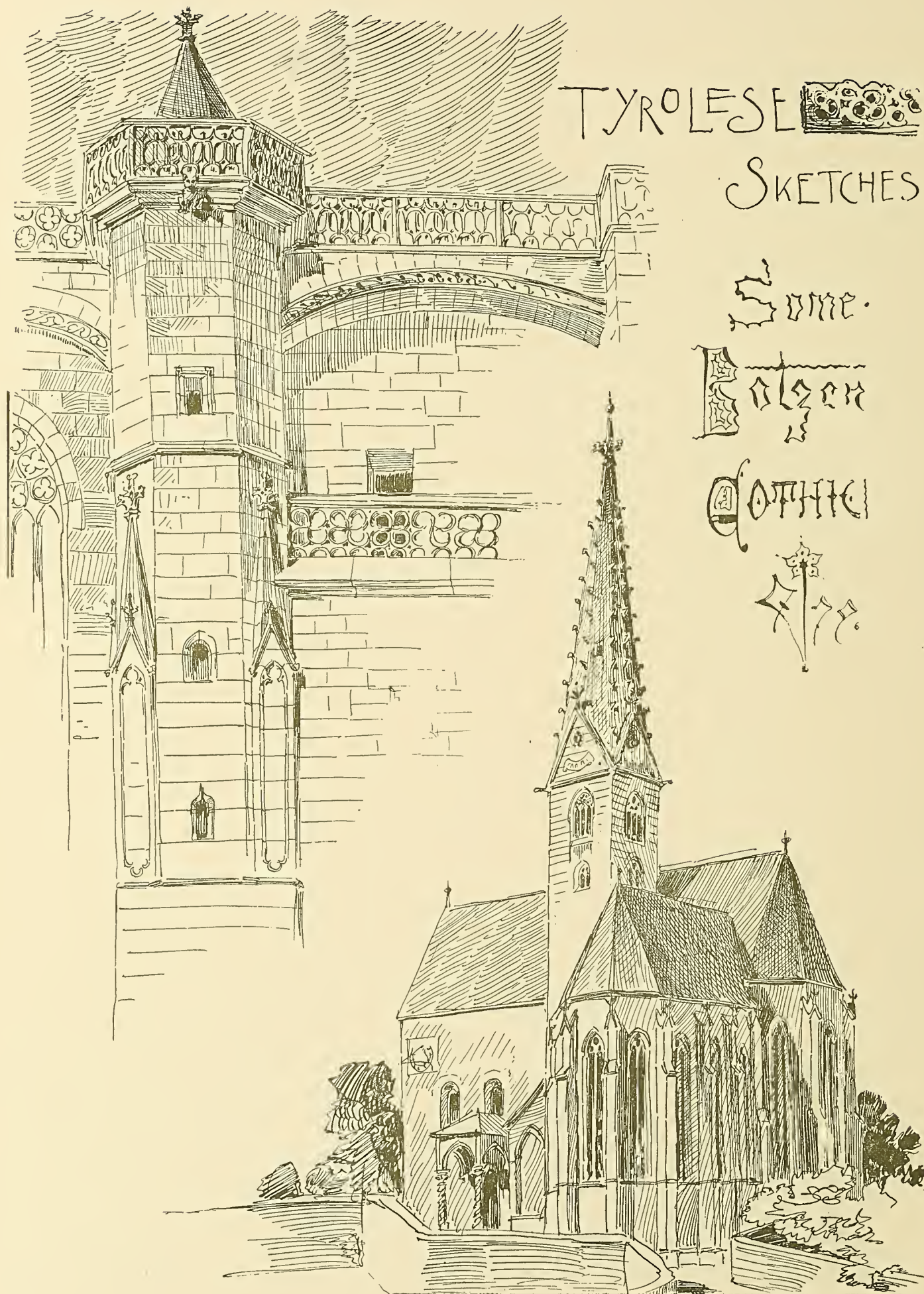
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NOTE.—All the panels around this building are movable doors and windows, except where shown by heavy black lines.

GENERAL PLAN.
SCALE 16 FEET TO AN INCH.

ELEVATION AND PLAN OF HŌŌDEN, THE JAPANESE PALACE NOW BEING ERECTED ON THE WOODED ISLAND, WORLD'S COLUMBIAN EXPOSITION, JACKSON PARK, CHICAGO, ILLINOIS.

M. KURU, ARCHITECT IN CHARGE, TOKYO, JAPAN.



TYROLESE

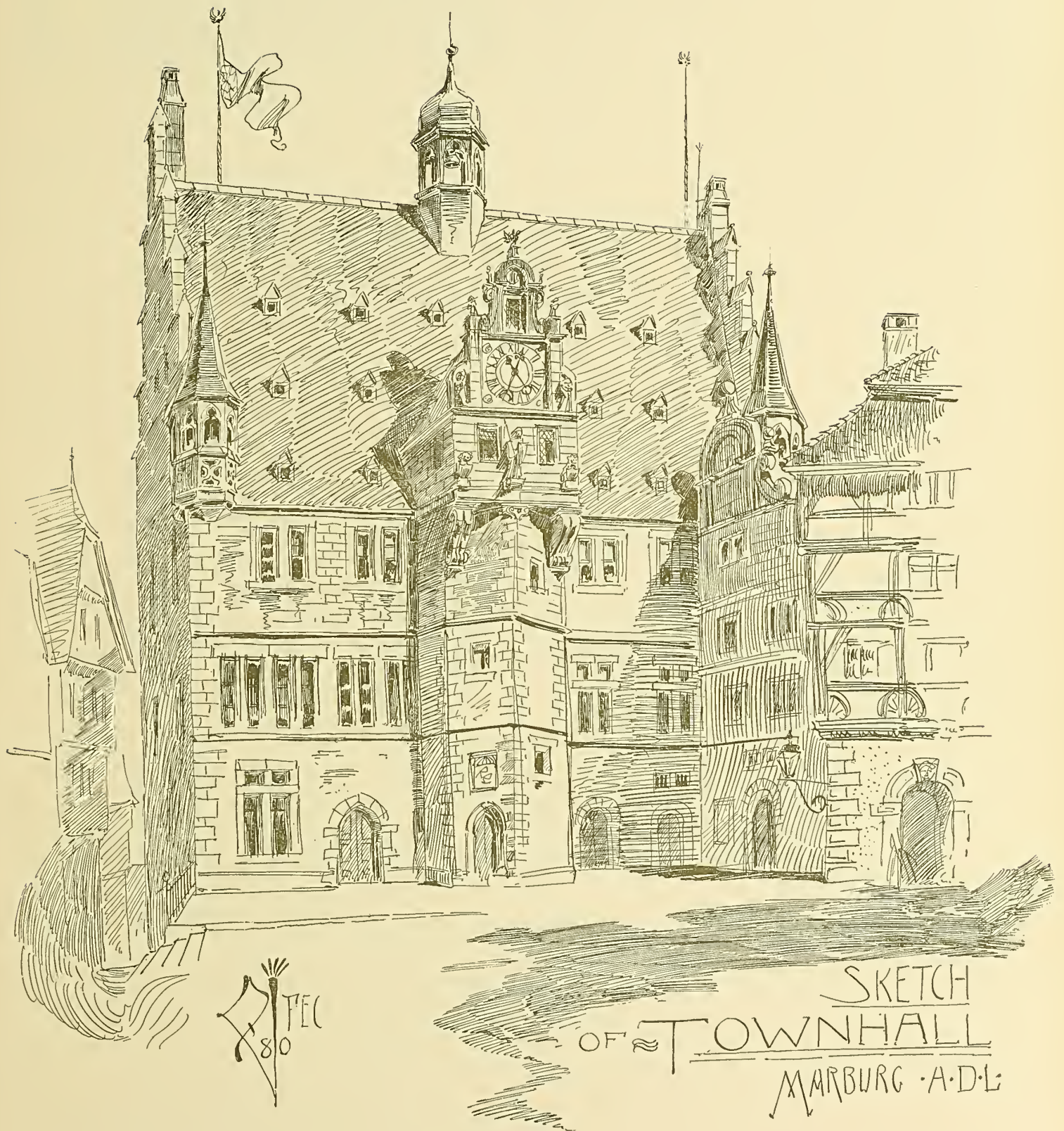
SKETCHES

SOME

BOLZEN

GOthic

F. Z.



THE INLAND ARCHITECT AND NEWS RECORD

Vol. XX.

JANUARY, 1893.

No. 6



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
IN THE WEST.

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**Death of
Henry
Sargent
Codman.**

Henry Sargent Codman, of the firm of Olmsted & Co., landscape architects, of Boston, and of which Mr. Codman was the Company, died in Chicago, January 13, after a surgical operation for an internal abscess, probably the result of a surgical operation which Mr. Codman was subjected to in August last. Mr. Codman, who was in his thirty-fourth year, has been, since August, 1890, officially connected with the landscape work of the World's Columbian Exposition and it is upon the effective work which he has done in this connection that his fame will rest. After the Jackson Park site was selected, mainly through the advice of the landscape architects, who saw the possibilities for effective grouping of buildings and the landscape effects obtainable there, Mr. Codman became the active adviser of the chief of construction and the architects in all matters pertaining to his department. Especially was this the fact in regard to the lagoons and water ways that were so admirably arranged and which so largely add to the artistic grouping of the buildings. The wooded island thus secured, and which has for two years engaged the special attention and genius of Mr. Codman in its formation and arrangement, will be a perpetual monument to his abilities as a landscape artist, who while alive was regarded as first under his venerable partner in his profession, and who, now that he has departed in the very beginning of his career, will be regretted by those who regard genius as a rare possession and an irremediable loss. Mr. Codman was educated in Boston, and graduating from a special course in the Massachusetts Institute of Technology, entered the employ of Frederick Law Olmsted, becoming his partner in 1889. The universal regret of those who associated with him in Exposition work, with whom his genial, manly and engaging presence made a bond of friendship and who deemed him one of the strongest and most talented among them, was expressed in the following resolution passed by the Board of Directors:

Resolved, That it is with profound regret that this board learns of the untimely death of H. S. Codman, who from the beginning of the work held the position of Landscape Architect of the Exposition. His exceptional genius and his removal from our midst whilst engaged in his very able service in behalf of the Exposition render his death a great public loss.

One cannot but be struck by the singular repetition of the loss sustained by the Exposition at the very outset of the work of preparation in the death of its consulting architect when within two days of two years later, almost at the close of this great work, the landscape architect is called away. Each in his prime and each apparently in the fullest possession of health and activity. When the laurel is placed upon the brows of those who have brought this great achievement to its completion and who living receive the merited award, it will be almost hidden by the ivy-wreathed for those who contributed so much yet could not remain to witness the great triumph.

**Progress
of the
Columbian
Exposition.**

It is with some degree of satisfaction, in-dorsing what we have said and reiterated since the commencement of the actual work of preparation for the Columbian Exposition, that at this date the several exhibition buildings are practically ready for the installation of exhibits, the work remaining to be done being of a decorative nature. It is

singular that at this late date a manufacturer occasionally will write requests for information regarding the transportation of exhibits. The time allowed for making application for space expired months ago, preparations for the assignment of space commencing July 15 last, each application blank having the full directions asked for printed thereon. The allotment has long been completed upon the basis of applications on file at that date, and as even at that most applicants have been obliged to be content with less space than asked for, it will be very hard for intending exhibitors to gain admittance now. As it is probable that some to whom space has been assigned may withdraw and as dilatory exhibitors may be barred out, application may be made, but the chances of success are small. The leading hotels have announced that no additional rate will be charged next year. The Bureau of Public Comfort of the Fair announces that the city can easily accommodate 300,000 people per day at reasonable rates, and this will certainly be augmented by additional buildings before the opening of the Fair in May.

Decadence of the Use of Gas as an Illuminant. The recent "accidents" attending the use of natural gas in Chicago are not surprising when the quality of the combustible and the character of the pipes and fittings used to circulate and dispense it is considered. The use of water or coal gas is attended with the same conditions, except that there is more odor and leaks are more easily detected. But the use of gas in any form except, perhaps, in a large manufacturing plant where it is drawn from wells or manufactured on the premises, is obsolete, and should be entirely abandoned. It has always been a makeshift between the use of the coal oil lamp, which, by the way, is the more refined and pure illuminant for domestic purposes, and the electric light of the present. It is singular, too, that the peculiar method of distribution has admitted a system of imposition upon the public in the way of exorbitant, incorrect and even ridiculous charges that when calmly viewed in the light of reason and justice causes one to doubt the intelligence of the people of this age of supposed progress. The public have little recourse, for they must pay any bill that may be presented and sustain any damage from defective mediums of supply or distribution without recourse. But architects can do much in the way of correcting the evil, and that is by urging clients to use electricity in every way possible, both for lighting and heating, and encouraging electric companies to improve and still lessen the cost of electric lighting so that as soon as possible gas lighting will be as obsolete as the turpentine lamp, with which it may well be compared, both in its dangerous quality and its general undesirability as an illuminator.

The Revised Form of Standard Contract. The work of revising the Standard Form of Contract by the joint committee of the American Institute of Architects and the National Association of Builders, which began with a meeting of the full committee, at Chicago, October 20, has been completed. All orders upon the publishers can now be filled promptly. The new form, which is printed elsewhere, shows a marked improvement upon the old in the matter of brevity, but the changes are not as radical as it was supposed they might be after four years of trial, a fact which speaks volumes for the excellence of the first draft and its acceptance by archi-

tecs and contractors. The architect still acts as agent for the owner, the contracting parties place the architect in the position of arbitrator, and the only change in the form of arbitration committee noticeable is that it is specified that none of the three arbitrators shall have had previous connection with the work. The insurance clause seems to be omitted, and also that referring to transfer of contract by the contractor, and that regarding claims for additional work. On the whole, while the general phraseology is almost entirely changed, and the conditions greatly simplified, the general trend is the same as that of the form so wisely compiled in 1888 by the committees representing the American Institute of Architects, the Western Association of Architects, and the National Association of Builders, and which has since superseded the use of every other form with the majority of architects and contractors in the United States. It should not be forgotten that this contract was the result of the combined experience and thought of the best architects and builders of the United States, brought together during the year of the greatest activity in the Western Association of Architects and the National Association of Builders, aided by the mature judgment of the American Institute of Architects at a time when all thought in architectural lines was most active, and its exponents were enjoying a period of intellectual life never before reached by the profession.

A Detroit City Hall Competition Proposal. Detroit is in a fair way to experience a "public scandal," such as has not struck an American city since the days of the affair in Macoupin county, Illinois, whose people, we have heard, had a courthouse experience that is still dear to their memories. This is indicated by a bid for competitive designs for the "remodeling of the city hall, and also for adding three stories, including attic, on top of present building," the "instructions to architects" of which are certainly unique and interesting. The city officials say these have been sent to a large number of prominent architects, and we have no reason to doubt the statement; but their added assertion that a large number of the before-mentioned prominent architects have signified their willingness to compete, we are not so ready to take without further evidence. In brief, the "instructions" call for complete detail plans in colors and duplicate, and specifications and two perspectives, estimates of cost, and "the entire system of fireproofing for each floor and partition must be fully described," etc. The building committee, which are all city officials, are the judges, and to the successful competitor is given the job at "three and one-half per cent." It does not say upon what, and this and a number of similar points are left open to speculation, beside the fact that though the competition closes February 8, the money for the improvement has not at this writing been voted by the common council, leads one to think that anyone who takes a job for just about one-half what it is worth, and the fact that the resultant cost, even with the best engineers and architects, must remain more or less an unknown quantity, with all the "extras" possible in such a contract, we see visions of great times in official circles in Detroit before the work has been long finished. One clause, however, favors the "successful" architect, and that is that should the work not proceed within one year he will be paid two per cent upon the work he has done, and the second and third premiated designs will be paid \$1,000 and \$500 respectively.

JAPANESE ARCHITECTURE IN CHICAGO.

BY P. B. WIGHT.

PART II.

WHILE there is a general uniformity in the style of Hōōden, resembling that of Japanese architecture in the seventeenth century, its exterior openings, interior decoration and corresponding furniture will exhibit the design of three different periods. These are exemplified in the three buildings assembled as one, in the general form—as regards the ground plan—of a flying bird (it is a strange coincidence that the general plan of the Fine Art Palace resembles a crab).

The central building is a model of the rich type of domestic architecture of the eighteenth century that prevailed during the period of the powerful Tokugawa (Shogun) dynasty. On the exterior no paint will be used to disguise the natural color of the Japanese woods, which are so beautiful in their natural tints. The wood is covered with an invisible lacquer which has no body or gloss, but still is a perfect grain filler and protection from the elements. It would be profitable for us to introduce the use of this material.

The general appearance of the woodwork will be a warm and delicate cream color, crowned with a projecting roof having on the upper surface the dark natural color of copper hand-made tiles. The surrounding portico is built of hinoki, which is not very compact in texture, yet stands exposure to all kinds of weather, and is easily carved. The rest of the exterior is built of moni, which is little inferior to hinoki. The roof trusses and floor joists are of sugi, which is extensively used in the construction of all kinds of buildings in Japan. This is a strong, and rather knotty timber, and does not look as if it could be procured in heavy scantlings, all of it appearing as if cut by hand from single sticks.

The main building contains (all on the main floor, which is raised a few steps from the ground) a reception hall, sitting-room, study and dressing-room, with corridors and surrounded by a terrace, having a light balustrade. It is such a building as would be adapted to a mild and warm climate, like that of Japan or Italy. The roof is heavy and sets well above the ceiling, affording ample air spaces for protection from intense sun heat; and the sides are made so that nearly the whole building can be thrown open by movable panels, some of which are filled with translucent paper resembling windows. But these panels are changed with the seasons, thereby enabling the occupants to adapt themselves to different kinds of weather. This movable work is highly decorated and lacquered in a manner familiar to us in much Japanese merchandise, but the secrets of which we are not yet acquainted with. The words "Japan" and "Japanning" applied to the material and process commonly employed in finishing tin and sheet iron goods, were derived from the Island Empire, though they in no way resemble the genuine article which we call Japanese lacquer, and which is generally applied to wood.

In this building the central partition and ceiling decoration will be the crowning achievement of Japanese art. The partition will be decorated with great pine trees and birds (hō-ō's) emblematic of power and glory. The ceiling of two hundred and seventy panels will be decorated with paintings, in which the hō-ō will be a prominent feature, on gold grounds, while the beams forming them will be gold lacquered and enriched with gilded metal work.

The whole decoration is designed and executed by special artists from the Academy of Fine Arts at Tokyo. It is probable that even Japanese visitors may be astonished to see such a revival of ancient Japanese decoration.

The partitions between rooms are of fusuma, which is very delicately worked into frames, with panels of gilded paper in exquisite patterns. These are ingeniously made so as to slide in either direction as circumstances require.

The floor will be covered with mats, having black patterns on white grounds, and very thick. These mats are made of straw and reeds, and are nearly three inches thick.

The general features of the exterior of the south pavilion are the same as those of the central building, while the interior decoration will be done in the Ashikaga style (sixteenth century), after the style of Ginkakuji, a villa of one of the Ashikaga Shoguns. In this pavilion the study and tea room are inclosed with sliding partitions covered and decorated with paper. In each of the three rooms some ornamental shelves are provided for different uses. The floors will also be covered with thick mats. The ceiling decorations will be quite different in style from those of the central

building. They will be paneled in wood, showing the natural colors. No lacquering is used, it being inappropriate to the period.

In the north pavilion round columns are used instead of square posts. The windows and doors are different in arrangement, and there are no subdivisions.

It consists of one large room representing a hall attached to the palace of a court noble, where festivities are held. The exterior walls between the wooden columns, whether doors or windows, extend up to the ceiling, and are hinged at the top so that they can be folded up against the ceiling. One pair of solid folding doors is provided facing the central building. The floor is not provided with mats, for at the time from which this dates, uncovered plain board floors were used. Low portable platforms covered with hard mats were then used for seats. This building is in the Fujiwara style, dating from about the twelfth century. It was a period of great simplicity and purity in Japanese architecture. In fact it is about the earliest wooden architecture of which we have any remains or records, and shows the development of architecture from primitive methods of building. One side of this hall will be hung with paper having borders of silk, and the panels thus formed will be painted with historical subjects by artists connected with the Imperial Academy. This pavilion will be furnished as nearly as possible according to the same period.

Throughout the palace will be many alcoves and shelves, such as were used in ancient times for the crowns, armor and swords of the master of the house, and those of his guests. These are now used for bric-a-brac, teapots, and the innocent paraphernalia of peaceful days. There will be many of such appurtenances at Hōōden, and these shelves will be loaded with the choicest articles contributed by the Japanese Imperial Museum selected by Mr. Kuki, director of the museum and vice-president of the Imperial Commission. The beautiful moni wood is used for the columns and outside framing. The exquisite framing and superb finish of this wood will well repay examination. The same may be said of hinoki, the wood used in the porch of the central building, which is superior to moni. This is a wonderful wood to show the beauty of carved designs. It is said that part of the actual lumber sent to Chicago, and especially the hinoki used in the central building, has been cut several hundred years, and that during that time it has been seasoned in many places, both on mountains and in the streams running down the valleys, before being taken to lumber yards, where it has again remained for many years. If this is so the lumber may be as old as the style of architecture which it is used to illustrate.

All the floors of these buildings are laid with clear Japanese pine and cedar. All the framing is done with wonderful accuracy. Very little iron is used. The only American material seen in the construction consists of a few bolts in the roofwork, evidently inserted as an extra precaution against Chicago winds. Some of the mortise and tenon work appears at first to be very intricate, but every part is framed to do just what is required of it with the utmost nicety. It is noticeable that scarcely any braces or struts are employed, the lateral strength of the buildings being preserved by accurately fitting tenons, which are generally framed into mortises at right angles. The framing of the roof trusses, especially of the hip trusses, is well worth examination. The principle is that of the king post truss, supporting purlins. The rafters carried by the purlins are very light and close together. The trusses of sugi wood look heavy, but they have to carry not only the roof, but by their weight to counterbalance the two sets of rafters that carry the immense overhang of the eaves. These are not only curved all along the bottom but turned up more at the corners. The rafter construction and the hips cannot be described but must be seen to be understood. Carpenters, who think they know so much of their craft, may well go to the wooded island and see how much they still have to learn.

The constructive work is done under the direction of Mr. Oda, the foreman of the contracting company (Okura & Co.), which is erecting Hōōden for the Imperial Commission.

It should be borne in mind that these buildings which look so small beside the colossal Exposition buildings, are not as large as the ancient buildings from which they have been modeled. They are built three-fifths of the size of the originals. This is to be regretted, but the space on the wooded island would hardly have warranted making them larger. Neither do they represent a distinct and complete palace, but a small part of the great groups of buildings, being almost like cities themselves, which formed the imperial palaces,

TO THE MEMORY OF GOTTFRIED SEMPER.*

GENTLEMEN ASSEMBLED,—From Leipsic, where you had assembled for commemorating those days of the past fifty years, when German architects and engineers, first recognizing their want of union, met, for arriving at better mutual relations; for discussing matters and topics relative to their calling; for agreement as to questions relative to art principles, such agreement, thorough as it was, having been the foundation upon which this union, as a collegiate association, has come to a success—from Leipsic you have come here in a body to ceremoniously complete an act of piety, and to crown this festival day by inaugurating the monumental memorial sign, which our union as such has devoted to one of its past members. To all of you, here assembled for this purpose, a hearty welcome!

This present day is dedicated to the shades of Gottfried Semper, to the festive unveiling of this monument, planted by our union to his memory, in the vicinity of those monuments which he has erected for himself.

The erection of this monument is an act unique of its kind. It is for the first time in history that a body of architects and engineers commemorates one of their number in such solemn manner. From this preamble it will be plain to all laymen that the man worthy of such homage must have been one of special merit. And here it will be asked: of what nature was the power whence this homage is proceeding, what relation bears Gottfried Semper to the German architects and to German art?

To relate this even but superficially we must cast a glance upon the first decades of this century, and those directly prior thereto. We should keep in mind that in a former century the art of Rococo—an art highly aristocratic as it was, which had the characteristic of associating with wanton frivolity; nevertheless being elegant and delicate in expression; which knew how to create genially and interestingly—and which, as though in a presentiment of the approaching destructive judgment, concealed its most peculiar graces within walls. The age then following, shattered in its very foundation by the storms of the subsequent great Revolution, and by the sorrows consequent thereon, and the wars therefrom arising, had actually lost, even in the higher circles of society, every trace of high art. And the rise of the national spirit prior to and during the wars of liberation, was subdued by the rule of an unholy police régime, under which the sprouting blossom of our art withered. And where heroes in art appear to seemingly prove the contrary thereto, they really do, by their lonesomeness, but prove the fact, that the age has been a poor and neglected one.

A hero of this kind had arisen, at a time prior to Semper, in the person of Carl Frederick Schinkel, who invites our highest admiration for his ingenious creations relative to antique art then everywhere reigning. It was possible only to the gift of a genius like Schinkel to befit the motives at the Greek temple, based as

they are on a programme of the utmost possible simplicity, for the purposes of a complicated theater like the Berlin play-house, which, in spite of all difficulties, he succeeded in bringing to perfection, and to give it the stamp of an art creation of the highest rank. We should, however, not forget that it is possible only to an artist of the highest standing, to successfully introduce means of expression which are so narrow in their limits, and which were originally adapted for execution in marble only. And he did this at a time when all kinds of technic demands made in his country, as to means of execution, were exceedingly limited. It is, however, to be noted as an error on the part of Schinkel, as well as that of his esthetic co-believers, that they, intoxicated with the glory of Hellenic art, believed to find therein the only

true characterization of accomplished art, though this art was really for a time nothing but a vague formalism, because separated from us by ages, by country, and by material. And with these merely constructive principles, infinitely foreign to us, they imagined and believed they could give satisfaction. Even the ancient Romans had found themselves at once under absolute necessity—where they did not follow the Alexandrian school—to transform rigid Greek art in accordance with their views and wants, and to bring it into positive harmony therewith.

Schinkel and his followers were but too much under the ban of Hellenic forms, and failed to succeed in making their own derived forms thrive as a national root. Schinkel's building activity was, aside from this, beset with the misery of the time in which he lived, he was ever under the necessity of employing for material the most miserable subordinates. Neither the majestic appearance of the Schinkel buildings nor the art inspiration emanating from King Ludwig of Bavaria were sufficient to overcome the misery of the age.

In the year 1841, Schinkel died. In 1834 Gottfried Semper, just returned from his art studies, had been called to the Academy of Arts at Dresden. Semper had received his art education at Paris; he had completed it in Italy and Greece, so that the French were not altogether in the wrong by claiming him as one of their stock. In France the development of art has ever been constant. The French consistently honored tradition, especially as to method and mechanical manner in art. They had not lost sight of a thorough and well formed ground plan, nor of a consequent logical development of elevation. Broad points of view, great principles

and comprehensive ideas governed their architectural conceptions. Architecture in France had and has not lost its prestige. It has ever been in harmony with the national feeling, and to this must be added the adroitness of the French in decorative art and their inborn taste.

Semper, acquainted as he was with art as practiced in Germany, acquired also the superiority of the French. In Italy and Greece he had gained his maturity. Thus he entered upon his calling as a finished, strong-willed artist; sagacious, knowing his aim, superior in the main to his German colleagues, and full of character and temperament. As such he began with writing at his home, Hamburg, and subsequently he conquered, with his new theater



MONUMENT TO GOTTFRIED SEMPER, DRESDEN

*Festival oration at the unveiling of the Semper memorial at Dresden, delivered by Professor C. Lipsius. (Translated from the Berlin *Bau-Zeitung*, by F. Baumann, architect, Chicago.)

at Dresden, as though with a perfect storm, the recognition of all active and passive art circles in Germany.

For the first time, after a long interval, there stood before the eyes of his contemporaries a grand building, which eloquently and clearly expounded its true mission, as a work full of grace and alluring freshness, full of character and genuine monumentality.

In this, Semper's first significant work, we recognize in fact the range of the principles by which he was led in his art aspirations, and which are more and more positively pronounced in his later works, the very principles which he further develops in his theoretic works and places upon surer foundations.

The art of Schinkel was upheld by his personal gift. It stood and fell with him. Even all the grace and charm on the details made by his most gifted of disciples were not sufficient to extend the life of the Schinkel school, however much the same was sustained in art philosophy by the works of Carl Böttiger. The aim and intent of Gottfried Semper is not directed upon a thorough perfection of details for their own sake, nor upon the reproduction of any certain historic style, which, by its beauty, might fascinate an artist. His buildings are the outcome from the architectural task, and are with reference thereto, formed in harmony with the end for which they are to serve. With reference to beauty they are intended to exhibit a living organism, which singularly and wholly expresses its destination as intelligently and clearly as does a creation of free nature. In this sense he teaches, and also builds in harmony with his own nature. And because his Dresden theater represented such an organism, something wholly new and yet entirely plain to common understanding, we perceive therein the fiery and penetrating effect of this Semper work, which did not and could not repeat itself in a like measure on any other of his productions, because with it the path was cleared upon which alone architecture can arrive at a happy development and upon which alone it will be possible to arrive at an actual solution of its problems.

For expressing his art works Semper preferred the form-language of Roman, also renaissance art, which is therefrom derived, but he chose this merely as a means to an end, with free and independent conception. In the forms, as well as in the universal principle of modulation underlying these arts, tending to the individual, as they are, and in their grow-process, he recognized the prototype in the tracks of which our present age must move to aspire for a solution of all tasks, related as they are to those classic productions, though many times more complicated. Dresden was especially adapted to this end. Her grand life-sprouting renaissance monuments offered a basis particularly fit for the realization of his artistic aims, as well as for an approach to art of a former century.

At Dresden he erected also the Villa Rosa, the Palace Oppenheim, and a second masterpiece of his artistic felicity, the Museum. Then followed, after a lapse of about ten years, the Polytechnic Institute at Zürich, and a project for a theater at Rio Janeiro. Since then more and more aiming at the whole and the great, the master adopts the later renaissance as especially represented by Palladio. And with the project for a festival theater at Munich, and especially with the reconstruction of the Dresden theater, which had been destroyed by fire, he succeeds as a sovereign master for the means of expression in architecture (though with a neglect as to details, and with the most independent execution of especial parts as conditioned by the purpose in view) in arriving at the most significant architectural expression, such as is the outgrowth of his own power as an artist. And with his projects for the imperial museums, for the enlargement of the Burg, for the Burg theater, all at Vienna, he succeeds in reaching an architectural symphony still grander than had been on his mind as to his first creations at Dresden.

All his efforts are thus directed upon style: "The coincidence of a work of art with the preliminary conditions and circumstances that are casual to its origin." He demands style to be with every tectonic form; all art efforts shall exclusively be directed upon style, because style is determined by the personal momentum, the individuality of the maker. When and wherever the logical development ripens upon the foundation of an art principle consistently followed up, there we find all the preliminary conditions conducive to the highest beauty possible. And to the age in which he lives, so much in need of style, when, on account of the richness and of the exuberance of all that is inherited, nobody can find the right way, he devotes his literary main work: "the style in all tectonic and tectonic arts, or practical esthetics," which is a monumental code, not for yesterday or today, but for all future, as long as men live and build. He therein lays down and formulates the laws of creating in tectonic arts.

I intend not here to go into the details of this work, which Semper did not intend to be pure esthetics, or metaphysics of the beautiful; but rather calculated to be a support to his contemporaries, in order that they be firm in their intents. To add to his honor it is my duty to here direct your attention to the fact, that this tremendous document composed by Semper with the heart and soul of a born artist, bears witness to the acumen and sagacity of the thinker as well as to the profound scholarship of the scientific explorer. It has, as must be granted, brought to light treasures valuable not merely to art and industry, but precious also to the art historian, the archaeologist and esthetician. It has disclosed the understanding of architecture, and as to the unity of antique art in all its phases up to its consummation in Greek and Roman art.

It is a harmonious conglomerate of the rational and the ideal, founded upon a thorough humanistic culture of the profound

thinker and acute inquirer, the spirited artist and regenerator, such is the nature of Gottfried Semper.

Of such mold was the artist whom today we celebrate and to whose memory we devote this monument at the city of Dresden, where he accomplished his first great deeds in art and where he concluded his art career with a reaccomplishment of the work with which it had opened.

Now drop, thou veil of this monument which we have erected to his memory! Come to light, thou image of the imperishable master, and shine in form of indestructible metal, the true symbol of his own imperishableness which outlasts centuries!

[The veil is dropping.]

Gottfried Semper, thou pioneer and pathfinder, thou preceptor Germaniac in all tectonic formations, be type in the service of art, today and in all future, in order that our noble art may with blessing develop, so that it further expand, heartily and with pride, to the honor and glory of our German fatherland, and that it become fact and truth; this true and genuine art of our country, to which we devote all our faculties and powers and in which we trust to our ultimate breath.

[NOTE.—The orator fully omits the mention of Semper's revolutionary action at Dresden in 1849. The city having then been captured by the Prussian guards, Semper succeeded, in fleeing for his life, to reach the port of Hamburg, and he thence went to London, where he made his living as a teacher. In 1852 he had so far succeeded in drawing attention, that he was employed to design and in fact produce the celebrated funeral conveyance, on which the corpse of the Duke of Wellington was carried to Westminster Abbey, and which is kept in a compartment at St. Paul's Cathedral. It is a positive work of fine art, an independent characteristic invention of a profound thinker, who knew how to give life and expression to the whole and to every particular part of it.]

PILING FOR ISOLATED FOUNDATIONS ADJACENT TO WALLS.

AT the regular monthly meeting of the Illinois Chapter of the American Institute of Architects, December 19, Mr. Dankmar Adler led the discussion on piling for foundations, using as an example the foundations of the lately-completed Schiller opera house and office building at Chicago, of which he is architect, and narrated the experiences incident thereto.

Mr. Adler said that in calling upon him to lead the discussion upon pile foundations he could give but little new information in a general way, as pile foundations had been used in marshy soil, on river banks, etc., from the Romans down, but that no two authorities seemed to agree as to their bearing capacity, all this seeming to depend largely upon the substance into which they were driven. Pile foundations had been used in Chicago for many years; the oldest heavy buildings, such as elevators on the river bank, had been built on piles, and successful in results. No building could be more trying on piles than elevators, with their constantly shifting loads, and under these pile foundations had so successfully maintained their integrity that they were well worthy of consideration. Twenty years ago it was the fashion to decry the use of piles, because in one building the piling was done carelessly, and the slipshod design, carried out in a slipshod manner, was not held up by the foundations. There are no reliable text-books upon the subject of pile foundations, and experience is the only guide to their successful use. Finally came the stone and concrete, and then the steel foundations, and this it was assumed to be the last word, and ended the use of piles in foundations for a time at least. The speaker regretted the absence of Mr. S. S. Beman, for to him belongs the credit of reviving the use of pile foundations, as four years ago he placed piles under the Northern Pacific railway station under trying circumstances, as part of them supported a tower 240 feet high, and the building itself is eight stories. There has been no indication of unequal settlements, showing the problem to have been successfully solved, and it would have been interesting to have had Mr. Beman describe the method used. The chief success of Mr. Beman lies in the necessity that came to him of designing a building ten stories high, each pier carrying 400 pounds to the square foot, which made it almost impossible to carry the load by iron and concrete. The speaker called attention to the successful use of piles in a large cold-storage warehouse, in which when filled to its full capacity no irregularity of settlement was noticed. This brings the history of the use of piles to the Schiller building, where there were enormous concentrations of loads next to adjacent walls, so that at first it seemed impossible to make concrete foundations without an expense almost prohibitive. After consultation with Gen. William Sooy-Smith and Mr. Beman, it was determined to drive piles fifty feet down and load fifty-five tons per pile. After the building was completed some little time, the record showed movement of the foundations varying from one and one-half to two and one-quarter inches, which seemed on the whole to be quite successful, and not enough variation to make any appreciable damage in the structure.

In narrating some very interesting experiences in the driving of these piles, the speaker said that in preparation he was mindful of the fact that whenever piles are driven the soil rises for several feet around; therefore as we drove these piles the tendency would probably be to raise the soil under the foundations of the other buildings, and several thousands of dollars would have to be spent to prevent this. It was found upon driving the first piles that an adjoining building had settled six inches and had to be raised on screws, and throughout the driving of the piles this tendency was noticed, necessitating constant watchfulness to prevent. Another surprise was, that of the four surrounding buildings, the one with the least efficient foundation was the only one by which such attention was not required, and piles were driven right up to the line

and there was no movement of the walls. Under the Borden block, which was the heaviest building, the movement was such as to necessitate holding it up and inserting new foundations. Another peculiarity which seemed to be the legitimate outcome of the pile-driving was the apparent readjustment of the particles of clay and sand into the condition of a jelly, thus destroying the resisting qualities. The water in the soil is not thoroughly mixed, but occurs in strata and pockets, and the only way the speaker could account for the mixing of the soil was that the jar of driving mixed the water and sand and made it jelly. Another development shows that it is possible to give a foundation so wide a bearing as to resist settlement. When we built the Borden block, in 1879, the soil was bad and full of water, yet the building has stood well. But immediately upon driving piles next it a way was opened for the water, and it rushed in so fast it was almost impossible to stop it. It was necessary to place a new concrete and I-beam foundation with a load pressure of 3,000 pounds; and with all the hard driving no further impression was made and no movement noticed since the completion of the Schiller building. These experiences on the whole were interesting, and gave us several surprises, particularly as an upheaval and not a depression was expected. General Sooy-Smith, who is present, has looked into the matter of piling longer and more thoroughly than I have, and will tell you more about it.

Gen. William Sooy-Smith was introduced and referred to the pile foundations of the new Public Library, of which he was consulting engineer. To cut off connection with the soil being disturbed by the piling three rows of heavy sheet piling were driven, but the speaker was not sure that by driving the sheet piles so much more soil was disturbed and it would have been better to have let it alone. In answer to a question by Mr. Treat regarding the law of damage to adjacent property, the speaker said the general law included pile foundations, and Mr. Jenney, quoting from a recent decision, said the judge was of the opinion that no property owner is allowed to depend on his neighbor for his support, and if he falls down into his neighbor's excavation the responsibility rests with him.

Continuing, Mr. Sooy-Smith called attention to the circumstances under which architects in Chicago were compelled to build foundations, the soil under which varied from the consistency of putty to that of hard clay in strata of hard and soft. When a test load was applied to the surface an initial settlement occurs on the surface. When this has taken place, and it will take place at about one ton to the square foot, by increasing the weight another settlement is produced which will cease in a few hours, and further settlement will not directly occur even with a load of 4,500 pounds to three square feet. I have been inclined to report this as a safe load, but in addition there is a further progressive settlement owing to the gradual pressing of the water from the clay. I had occasion to sink wells under the Auditorium twenty-four feet deep, five feet in diameter, four and one-half feet from the foundations, the borings being through stratified clay ten feet apart and found that the clay had become compact, showing that this change does take place. Settlements have since been watched from levels at stated intervals running through several years, and it is uniform at about a sixteenth of an inch a month, due to this pressing out of the water in the clay. In Chicago now we are better prepared therefore to estimate settlements. If the building is heavy an immediate settlement of from two and one-half to four inches will be noticed and then a progressive settlement. It is the uncertainty of settlement that has again driven us to the use of piles which, when honestly driven, is the best alternative.

The speaker referred to the driving of the piles under the county building as the most ridiculous proceeding ever experienced in foundations in the city. Almost anywhere in Chicago piles forty or fifty feet long reach solid clay. In the Public Library foundations the piles are driven sixty-five feet below the surface. Here a trench twenty-seven feet deep was dug and the piles driven to hard pan. In speaking of pile hammers the Nasmyth steam hammer was said to be much preferable, as the drop hammer made too great a vibration. After speaking of the practicability of sinking rectangular wells and springing an arch, which can be done without disturbing the walls of adjacent buildings, the speaker referred to the extreme antiquity of the use of piles as evidenced by those found in the Rhine which were driven by the Romans, and those under old London Bridge. In regard to cost of piling it was found to be one-third cheaper than the ordinary method used in detached foundations. An interesting experience related was the result of drawing piles where it was found that the frictional resistance of an ordinary oak pile in clay driven to the depth of forty-five feet was three pounds to the square inch, or four hundred and fifty pounds per lineal foot, equal to about forty-five thousand pounds. The strength of piles driven, as those in the Public Library, three feet between centers, is about sixty-five hundred pounds, and the resistance of the clay between will add to this. The hard pan underlying Chicago is a mixture of clay and gravel from zero to ten feet thick which is cemented and almost as good as rock to resist piles.

A general discussion of the subject then ensued, in which Mr. Baumann gave some interesting experiences. Mr. Greg Vigeant spoke of the inadvisability of capping piles with timber as the crushing strength of the timber is so much less than the bearing strength of the pile.

The discussion was closed by Mr. Adler, who said:

"It is necessary now to conclude this evening's discussion, although it might with interest to all of us be prolonged until morning. We have merely begun to draw upon the store of

knowledge and experience and the wise conclusions drawn therefrom stored up in the mind of our honored guest, General Smith. I regret exceedingly that my friend Baumann preferred to show us what he knows and what he does not know about law rather than to justify the high esteem in which we all hold him as the first expositor of the theory of isolated pier foundations, and as one of the most capable and clear-headed constructors in the United States. I regret, further, that our friend Wight, the designer of the first concrete and steel foundation used in Chicago, should have been too modest to favor us with some of his observations and conclusions. I also feel a sense of loss at the absence from this meeting of our friend Beman, who has made such successful recent use of pile foundations. But, altogether, I trust that you will agree with me in believing this evening well spent, and I thank you all for your attendance and for the patience and interest with which you have followed our discussions."

The meeting was attended by the largest number of members present for many months. The subject for the next meeting was not announced, but it is understood that in the near future the Chapter will listen to a paper upon Japanese architecture by M. Kuru, the Japanese architect.

THE EXHIBITION OF THE ARCHITECTURAL LEAGUE IN NEW YORK.

THE eighth annual exhibition of the Architectural League of New York was opened on January 2, in the handsome new building of the American Fine Arts Society, at 215 West Fifty-seventh street. Since its organization, just twelve years ago, the League has increased greatly in membership and influence, and now its annual exhibitions form a conspicuous event in the artistic life of the metropolis. Its resident members number nearly two hundred, besides forty-nine non-residents, all of whom participate in the exhibition.

The entire display includes over six hundred pieces, but these are not all strictly architectural, nor are they all original productions. The tapestries, leather hangings and other curios loaned by various owners, as well as the specimens of wood carving, of modeling in plaster, of wall papers, of wrought-iron work, artificial marbles, etc., form an important and attractive feature.

In taking a general survey one is impressed with the large amount of choice art work which is being done in directions and places seldom thought of for the World's Fair in Chicago. An extremely graceful pair of exhibits in the form of frieze and other mural decoration for the World's Fair, is by Walter Crane, of England.

Turning to subjects of more strictly architectural interest, one of the first to attract and reward attention as one enters the south gallery, is the very large water-color perspective by Babb, Cook & Willard, of an office building after the Chicago fashion of skyscrapers. The design commends itself for the self-control it displays, no less than for its good proportions, while the water color is simple, natural, and the landscape is subordinate to the building.

Adjacent are three large competition drawings for the Rhode Island State House; one by Stone, Carpenter & Willson, of Providence; one by J. C. Cady, of New York, and one by Hoppin, Read & Hoppin, of Providence. Mr. Cady's drawing appears to show a building nearly twice as large as those shown by the other competitors. This raises the question whether there is any delusion about either of these competition perspectives, or was the cost per cubic foot so reduced in the one case as to justify the discrepancy in size.

The various competitions for the state buildings at the World's Fair have furnished a conspicuous part of the exhibit, though certain drawings would be in better taste were they less conspicuously handled. There is in some a disregard of perspective rules, and in others a festive hilarity of landscape which, far from "setting off" the building, as a landscape should, quite relegates it to the rear. The eye is so captured by the goldenrod, the crimson poppies, hollyhocks, etc., in front, as to miss the building itself. The California State building, drawn by Schweinfurth, offends particularly, both by its circus poster quality of landscape, and by the stunning loudness of color values in the building itself, which seems almost ready to leap from the wall.

The New York State building is heavily loaded with an arboretum on its roof as well as on the terraces, and the trees themselves are remarkably conventional, being liquid with purplish and sanguinary tints, very suggestive of an ulcerous tumor much in need of a poultice. Such eccentricities of rendering are not to be excused nor extenuated. It is to be hoped they will find few imitators.

There is some excellent water-color work in a gentler fashion by Beekman and by Hughson Hawley, also by R. H. Robertson, who signs his drawings with his name in full, so artistically formed that, like an old-fashioned monogram, it is instantly recognized by its illegibility. There is some choice and very artistic work of a sketchy character on tinted paper by Rossiter & Wright, also by Cope & Stewardson, of Philadelphia; by Charles Alling Gifford, of New York; and some especially effective and dainty water-color sketching by W. W. Kent, of New York. R. Kendrick, of New York, contributes a soft, harmonious, yet effective, bit of water-color sketching of an Old House in Morlaix, France.

There is considerable fine pen-and-ink work on exhibition, among which that by A. King James is noteworthy for its beauty, though he inclines to over-elaboration. Renwick, Aspenwall &

Renwick send an admirable pen-and-ink drawing of a Granite Tomb, drawn by B. G. Goodhue. The solid black foliage with a half-tone sky beyond form an excellent foil for the tomb without competing with it. Adjacent is an exquisite piece of pen-and-ink rendering in a Design for a County House, by E. K. Storm, New York, which, for effective chiaroscuro, for delicacy and feeling, is unsurpassed in the whole collection, though it is too small to attract much notice.

Mr. Frank A. Hayes, of Philadelphia, has an admirable though simple sketch in pencil, which does not suffer in comparison with the ink or color drawings, and is very instructive as showing what can be done with this instrument. There are other pencil drawings less noteworthy. There are, besides, a number of excellent interiors, by Bruce Price, Green & Wickes, Hutchins and others, very effectively colored, though in some of the best drawings the color appears mostly by faint suggestions, leaving the eye to supply the rest. It is an indisputable fact in psychology that the eye enjoys those renderings where it is allowed to supply what is merely suggested with more relish than those which have nothing for the eye to furnish.

In conclusion, the photographs should be remarked as a very important and interesting feature, both as to exteriors and interiors. Among them the view of Randall Memorial Church, Staten Island, by R. W. Gibson, architect, of New York, attracts much attention for its harmony, simplicity and beauty.

THE STANDARD CONTRACT FORM.*

FORM OF CONTRACT ADOPTED AND RECOMMENDED FOR GENERAL USE BY THE AMERICAN INSTITUTE OF ARCHITECTS AND THE NATIONAL ASSOCIATION OF BUILDERS AS REVISED BY THE JOINT COMMITTEE JANUARY 10, 1893.

..... Architects.
THIS AGREEMENT, made the.....
day of.....in the year one thousand eight
hundred and ninety..... by and between.....
.....
(Five lines space.)
.....party of the first part
(hereinafter designated the contractor), and.....
.....
(Four lines space.)
.....party of the second part
(hereinafter designated the owner),

WITNESSETH that the contractor, in consideration of the fulfillment of the agreements herein made by the owner, agrees with the said owner, as follows:

ARTICLE I. The contractor under the direction and to the satisfaction of.....architects,
acting for the purposes of this contract as agents of the said owner, shall and will provide all the materials and perform all the work mentioned in the specifications and shown on the drawings prepared by the said architects for the...
.....
(Thirteen lines space.)

which drawings and specifications are identified by the signatures of the parties hereto.

ART. II. The architects shall furnish to the contractor such further drawings or explanations as may be necessary to detail and illustrate the work to be done, and the contractor shall conform to the same as part of this contract so far as they may be consistent with the original drawings and specifications referred to and identified, as provided in Article I.

It is mutually understood and agreed that all drawings and specifications are and remain the property of the architects.

ART. III. No alterations shall be made in the work shown or described by the drawings or specifications, except upon a written order of the architects, and when so made, the value of the work added or omitted shall be computed by the architects, and the amount so ascertained shall be added to or deducted from the contract price. In the case of dissent from such award by either party hereto, the valuation of the work added or omitted shall be referred to three (3) disinterested arbitrators, one to be appointed by each of the parties to this contract, and the third by the two thus chosen; the decision of any two of whom shall be final and binding, and each of the parties hereto shall pay one-half of the expenses of such reference.

ART. IV. The contractor shall provide sufficient, safe and proper facilities at all times for the inspection of the work by the architects or their authorized representatives. He shall, within twenty-four hours after receiving written notice from the architects to that effect, proceed to remove from the grounds or buildings all materials condemned by them, whether worked or unworked, and to take down all portions of the work which the architects shall by like written notice condemn as unsound or improper, or as in any way failing to conform to the drawings and specifications.

ART. V. Should the contractor at any time refuse or neglect to supply a sufficiency of properly skilled workmen, or of materials

of the proper quality, or fail in any respect to prosecute the work with promptness and diligence, or fail in the performance of any of the agreements herein contained, such refusal, neglect or failure being certified by the architects, the owner shall be at liberty, after..... days' written notice to the contractor, to provide any such labor or materials, and to deduct the cost thereof from any money then due or thereafter to become due to the contractor under this contract; and if the architects shall certify that such refusal, neglect or failure is sufficient ground for such action, the owner shall also be at liberty to terminate the employment of the contractor for the said work and to enter upon the premises and take possession, for the purpose of completing the work comprehended under this contract, of all materials, tools and appliances thereon, and to employ any other person or persons to finish the work, and to provide the materials therefor; and in case of such discontinuance of the employment of the contractor, he shall not be entitled to receive any further payment under this contract until the said work shall be wholly finished, at which time if the unpaid balance of the amount to be paid under this contract shall exceed the expense incurred by the owner in finishing the work, such excess shall be paid by the owner to the contractor, but if such expense shall exceed such unpaid balance, the contractor shall pay the difference to the owner. The expense incurred by the owner as herein provided, either for furnishing materials or for finishing the work, and any damage incurred through such default shall be audited and certified by the architects, whose certificate thereof shall be conclusive upon the parties.

ART. VI. The contractor shall complete the several portions, and the whole of the work comprehended in this Agreement by and at the time or times hereinafter stated.....

.....
(Five lines space.)
provided that.....
(Five lines space.)

ART. VII. Should the contractor be obstructed or delayed in the prosecution or completion of his work by the act, neglect, delay or default of the owner, or the architects, or of any other contractor employed by the owner upon the work, or by any damage which may happen by fire, lightning, earthquake or cyclone, or by the abandonment of the work by the employes through no default of the contractor, then the time herein fixed for the completion of the work shall be extended for a period equivalent to the time lost by reason of any or all of the causes aforesaid; but no such allowance shall be made unless a claim therefor is presented in writing to the architects within twenty-four hours of the occurrence of such delay. The duration of such extension shall be certified to by the architects, but appeal from their decision may be made to arbitration, as provided in Article III of this contract.

ART. VIII. The owner agrees to provide all labor and materials not included in this contract in such manner as not to delay the material progress of the work, and in the event of failure so to do, thereby causing loss to the contractor, agrees that he will reimburse the contractor for such loss; and the contractor agrees that if he shall delay the material progress of the work so as to cause any damage for which the owner shall become liable (as above stated), then he shall make good to the owner any such damage. The amount of such loss or damage to either party hereto shall, in every case, be fixed and determined by the architects or by arbitration, as provided in Article III of this contract.

ART. IX. It is hereby mutually agreed between the parties hereto that the sum to be paid by the owner to the contractor for said work and materials shall be \$.....
(Four lines space.)

subject to additions and deductions as hereinbefore provided, and that such sum shall be paid in current funds by the owner to the contractor in installments, as follows:

.....
(Ten lines space.)

The final payment shall be made within.....days after this contract is fulfilled.

All payments shall be made upon written certificates of the architects to the effect that such payments have become due.

If at any time there shall be evidence of any lien or claim for which, if established, the owner or the said premises might become liable, and which is chargeable to the contractor, the owner shall have the right to retain out of any payment then due or thereafter to become due an amount sufficient to completely indemnify him against such lien or claim. Should there prove to be any such claim after all payments are made, the contractor shall refund to the owner all moneys that the latter may be compelled to pay in discharging any lien on said premises made obligatory in consequence of the contractor's default.

ART. X. It is further mutually agreed between the parties hereto that no certificate given or payment made under this contract, except the final certificate or final payment, shall be conclusive evidence of the performance of this contract, either wholly or in part, and that no payment shall be construed to be an acceptance of defective work or improper materials.

ART. XI. The owner shall during the progress of the work maintain full insurance on said work, in his own name and in the name of the contractor, against loss or damage by fire. The policies shall cover all work incorporated in the building, and all

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materials for the same in or about the premises, and shall be made payable to the parties hereto, as their interest may appear.

(Six lines space.)

ART. XII. The said parties for themselves, their heirs, executors, administrators and assigns, do hereby agree to the full performance of the covenants herein contained.

IN WITNESS WHEREOF, the parties to these presents have hereunto set their hands and seals, the day and year first above written.

In presence of

[SEAL]
[SEAL]
[SEAL]
[SEAL]

ROOT MEMORIAL COMPETITION OF THE C. A. S. C.

WHEN Secretary Youngburg, of the Chicago Architectural Sketch Club, received an offer of \$150, of which D. H. Burnham contributed \$100, and John Meiggs Ewen \$50, to be used as premiums for a club competition, the subject to be a memorial to the late architect, John Wellborn Root, he not only established a meritorious competition but provided a subject to which each member would give his best effort. The result has just been announced by the adjudicating committee as follows:

REPORT OF COMMITTEE ON ROOT MEMORIAL COMPETITION.

CHICAGO, January, 9, 1893.

Mr. John E. Youngburg, Secretary, Chicago:

DEAR SIR,—At a meeting of the committee at 12 o'clock today there were present Messrs. Lorado Taft, Charles B. Hutchinson and myself, Mr. Burnham being unable to be present. Mr. Stanford White had previously given an opinion, in the absence of Mr. McKim in Europe.

The designs were premiated in the following order: First, "Caridad"; second, "Sisyphus"; third, "Wellborn." Honorable mention to "Oneida" for scholarship and rendering, but the general design was considered inferior to the drawing marked "Wellborn." Yours very truly,

CHARLES B. ATWOOD,

Chairman of Committee on Chicago Architectural Sketch Club competition for Root Memorial.

Mr. Stanford White's letter, referred to in Mr. Atwood's report, is as follows:

NEW YORK, December 17, 1892.

Charles B. Atwood, Esq., The Rookery, Chicago, Illinois:

MY DEAR MR. ATWOOD,—In relation to the competition of the Chicago Sketch Club for the Permanent Memorial Monument to John Wellborn Root, in conjunction with the drawings we are asked to consider the following points: First, scholarship; second, practicability; third, originality; fourth, rendering; fifth, adherence to the above conditions.

It seems to me that the only important points are those of design and practicability, and that the others are of hardly any importance. If any of these designs are neither good nor practical, certainly it makes very little difference whether they are original or well rendered.

My own decision is that "Caridad" is by far the best of the designs submitted. It is best in design and scholarship, and is perfectly practical. I should place "Sisyphus" second, and "Oneida" third.

I have sent the drawings to Professor Ware, as directed.

Sincerely yours,

STANFORD WHITE.

The committee of judges, composed of Messrs. Charles B. Atwood, Charles F. McKim, D. H. Burnham, Charles L. Hutchinson and Lorado Taft, were unable to meet together, owing to the absence of Mr. McKim in Europe. However, the addition of Professor Ware and Mr. Stanford White were secured as substitutes. Some little time was consumed in transmitting the drawings to and from New York, so that the anticipation of Secretary Youngburg to have these drawings at the annual banquet was not realized. This competition expresses the scholastic and artistic talent of the club. The first prize, \$75, awarded to Mr. P. J. Weber ("Caridad"), was received with approbation. Much comment in the placing of the second prize, \$50, and third prize, \$25, to F. M. Garden ("Sisyphus"), and Ernest F. Guilbert ("Wellborn"), was expressed at the last meeting of the club. Mr. A. C. Berry ("Oneida") was awarded honorable mention.

The competition was very spirited, and each of the eighteen competitors expended his best talent in an effort to perpetuate the memory of the Sketch Club's most illustrious member.

Besides the four mentioned whose designs were premiated, the other competitors, who number among them several who are prize medalists of former club and national competitions, one of them having just been awarded the gold medal by the New York Architectural League, are as follows: W. G. Williamson, J. E. Youngburg, C. A. Kessel, Emery Roth, R. E. Smith, Hugh M. G. Garden, E. G. Garden, Alfred F. Evans, P. C. Stewart, Arthur Heun, Julius Harder, Will J. Beasley, C. Bryant Schaefer.

ON Monday evening, January 2, the members of the Woodlawn Park club presented Mr. J. N. Emmons with a beautiful watch chain as a mark of their appreciation of his services as architect of the club building. The chain is made of the finest gold, unique in design, of exquisite workmanship, and altogether a masterpiece of the goldsmith's art. It is in the form of one of the windows of the building, with columns surmounted by an arch richly carved; in the recess is the trestle-board, compass, square, and protractor, emblematic of the profession, and relieved and surrounded in part by a branch of oak. The presentation was made by Mr. A. J. Mills on behalf of the club, among whom may be mentioned A. S. Delaware, M. J. Enright, A. J. Mills, F. U. Green, W. S. Ford, W. H. King, and many others, and whose esteem Mr. Emmons has by his faithful services and unswerving integrity in the face of great difficulties deservedly won. The building was dedicated in February last, and to those not familiar with it may be described as a large and handsome structure, substantially built with rock-faced pressed brick with cut stone courses.

NEW PUBLICATIONS.

ARCHITECTURAL RENDERING IN SEPIA, by Frank Forrest Frederick, Professor of Industrial Art and Design in the University of Illinois. William T. Comstock, New York, 1892.

This is a quarto of forty pages and thirteen full-page plates printed on heavy egg-shell paper, all in an artistic sepia colored cloth cover, and making an attractive volume. It treats the subjects of chiaroscuro, composition, handling, materials, etc., in a direct, concise and practical manner. The style is such as a teacher would use orally to his class—short paragraphs with no rambling digressions. The principles set forth are sound and pertinent; if generally known and observed they would lead to a great improvement not only in architectural rendering but also in exterior design itself.

It is to be regretted, perhaps, that the plates are quite elementary, most of them being reproductions of students' work. A single highly finished sepia drawing would add materially to the usefulness of the work. There is also an occasional disregard of the King's English, arising perhaps from hasty preparation for the press, but which is none the less a blemish in a beautiful and serviceable text-book.

"ENGLISH CATHEDRALS"—by Mrs. S. Van Rensselaer. Illustrated by 154 drawings by Joseph Pennell. New York, The Century Company; Chicago, A. C. McClurg. Price \$6.

There is a seductive charm about the cathedral churches of Europe that attracts to their time-honored walls the traveler and tourist from all over the world. But to no nation are these ancient examples of Gothic architecture so interesting as to our own, for we, in America, have nothing akin to them. The young American architect feels the lack of trustworthy examples at home. He has to look outside the scope of this new continent for his inspirations.

France, England and other European countries, have each their noted cathedrals, but we are accustomed to look upon those of the two former, as the stereotypes of Gothic architecture. Every nationality has its marked peculiarities of construction and decoration, and every church its own distinctive features. They differ from one another in plan and design, and each one has its own cluster of historical facts and associations. "A Gothic cathedral," says Ruskin, "is properly to be defined as a piece of the most magnificent associative sculpture, arranged on the noblest principles of building, for the service and delight of multitudes."

These stones have been for ages the educators of the archæologist, the art student and the architect. They tutor the eye of the beholder by the grandness of their artistic conception, by the perfection of their scientific construction, and by the richness and variety of their details and decorations.

The history of the country is built up in bold relief in these cathedral piles. They tell their story in their stones. To rightly read that story, and profit by its teaching, we have to remember that these ecclesiastical structures do not, in any one of them, represent the design of any individual architect, or the work of any single decade; but, on the other hand, are the result of a gradual development, and of continual additions, extending through several centuries of time and bearing the stamp on each of their various parts of the style or fashion of construction or decoration prevailing during the period when these several portions were built or restored.

The cathedrals date from away back in the rude ages, and their stones chronicle the scale of changes as they were reared. Passing from the "Saxon" period, in the tenth century, to the bold and heavy "Norman"; changing again in the twelfth century to the lighter "Early English," when the pointed arch was introduced, and again toward the end of the thirteenth century, when the "Decorated" or pure Gothic period prevailed, and finally succeeded about the year 1380, by the "Perpendicular" or "Floral" Gothic. Some of the cathedral churches of England—Winchester, for example—furnish a complete study of the whole gamut of changes within themselves.

The gifted and observant authoress, Mrs. Van Rensselaer, in her "English Cathedrals," gives, in vivid word painting, her art criticism and historical notes on a select number of England's finest cathedrals. Her style is at times somewhat pedantic, but always clear, bright, and decided. She writes in a way that will attract and interest the general reader, and in a strain so convincing that conviction will naturally follow. Every reader of the book must feel that the critical pen of the authoress has been deftly handled by the fingers of an expert.

This work is the outcome of a series of articles which originally appeared in the *Century Magazine*. The book is elegantly printed and artistically produced. The text is most beautifully illustrated by the able pencil of Mr. Joseph Pennell, in over 150 masterpieces of art, illustrating these brilliant gems of English architecture and contiguous landscape. And though the work of an amateur, written specially for amateurs, and particularly for American general readers, still there is much in it that will repay the perusal of the rising architect, and tempt him to add the "Cathedrals of England" to his library.

Mrs. Van Rensselaer writes as one deeply infused with the conviction that she is a woman with a mission. From the introduction to the conclusion of the book, the halo of a previous scrutiny of the cathedrals of France surrounds almost every page, and there is considerable tautology in her Anglo-French comparisons. The authoress avails herself of every opportunity to draw comparisons between what she sees in England and what she saw in France, and her mission appears to be to convince the reader that the cathedrals of England are inferior constructionally and artistically

to those of France. That may be all very well as a general remark, but we have no reason to assume that any rivalry or competition existed between the builders of France and the builders of England. But we do know that these cathedral churches are individually really the independent work of a distinct people. A parallel construction, a growth from the same seed, perhaps, but in another climate, and amidst different surroundings. What if the English cathedrals are longer, and not as wide, nor as tall, as their Gallic contemporaries! Still they can hold their own, and they stand out in grand majestic beauty as the records of the past ages of gothic architecture in England, ennobling examples that every aspiring American student of architecture would delight to study. There are fully a score of cathedrals in England. This work, however, only embraces a dozen of them, but these twelve are treated in a comprehensive manner. The concluding chapter of the book is devoted to St. Paul's and the Renaissance Architecture of Sir Christopher Wren.

It is pleasant to those of us who have had the opportunity of studying these gems of architectural art on the other side, to have such charming memories revived, and Mrs. Van Rensselaer deserves the high thanks of all Americans for the painstaking criticisms, lucid descriptions and historical facts she has embodied in her "Cathedrals of England," and for the taste with which she has accomplished her graceful task.

A MANUAL OF INDUSTRIAL DRAWING FOR CARPENTERS AND OTHER WOOD-WORKERS, by W. F. Decker. Second edition, revised. William T. Comstock, publisher. New York, 1892.

Mr. Decker's modest book on "Industrial Drawing," published some time since, appears to have been so well received that a second edition has appeared, revised, corrected and enlarged. It is now a neat octavo of 133 pages, including twenty-six full-page plates facing the text. Its contents embrace a description of drawing instruments and materials, and the methods of making rough sketches, lettering and titles, elementary, isometric and cabinet projections, and the working plans and sections of a frame house, with a specification for the same. The subjects are well chosen and the directions are generally clear and practical.

For no obvious reason the plan is placed above the elevation in the examples of elementary projections and below in the following plates; and the illustration of a cube in cabinet projection is incorrect. Plates IX and X do not show the best practice of detailing. It takes less time and is better in every way to make drawings "full size" of such details instead of scale drawings overloaded with explanatory figures. The specification in the appendix is far from complete.

HOW TO JOIN MOLDINGS; OR, THE ARTS OF MITERING AND COPING. A complete treatise on the proper modern methods to apply practically in joining moldings. A book for working carpenters, joiners, cabinet makers, picture-frame makers and woodworkers. Clearly and simply explained by over forty engravings, with full directive text. By Owen B. Maginnis, author of "Practical Centering," "The Carpenter's Handbook" (London), etc. New York: William T. Comstock, 23 Warren street, 1892. Sent by mail for \$1 free of postage to any part of the world.

When the craze for "Queen Anne," "Eastlake," and other forms of Gothic appeared, fifteen years ago, we learned that the mitering of moldings was unconstructive and unreasonable, and that henceforth only butt joints would be used by sensible folk. But the reaction is already well advanced, and therefore a "complete treatise" on mitering is timely. Mr. Maginnis' book is a duodecimo of seventy-three pages, well printed, and well illustrated with inserted cuts and plates, and is well gotten up. There are nine chapters, describing the construction of miter boxes and the lines of miters in rectangular, polygonal and curved figures. The cuts and directions in the opening chapters are very full and practical; but the treatment of miters in curved and "sprung" moldings is less satisfactory. The author here refers readers who may "desire to become thoroughly acquainted with this subject . . . to some of the very excellent works written by various authors treating on it." This conflicts with the preface, which says, "there has never been any book printed treating at length on this important art," and leaves the reader, who has resorted to this "complete treatise," to his own devices in the very part where he most needs instruction, and without even the name of any of the books to which he is referred. The instruction needed should be given in full, or a full list should be added of the books which contain it.

ASSOCIATION NOTES.

EDINBURGH ARCHITECTURAL ASSOCIATION.

On November 21 a lecture, illustrated by limelight views, was given by Mr. G. A. T. Middleton, A. R. I. B. A., upon "Architectural Tours in Belgium and Brittany," before the Edinburgh Architectural Association. The association met for the first time in the Royal Institution, Princes street. Mr. W. W. Robertson, president, occupied the chair.

The ecclesiastical forms of architecture Mr. Middleton divided into three periods—Romanesque, Gothic and Renaissance. In Belgium the Romanesque architecture was founded upon the German work, and was an offshoot from the Rhenish Romanesque introduced by Charlemagne. It was exemplified in the Cathedral of Tournai, where one found work resembling that of the Normans. In Brittany the Romanesque architecture showed many characteristics common to the English style, and was founded equally upon the Byzantine work of southern France. Details given from both districts showed a late adherence to the semi-circular arch. The Gothic architecture in Belgium was rather

German than French in feeling, and was exemplified in many grand cathedrals, of which the towers—as at Antwerp and Malines—were the distinguishing features. The whole compositions were designed to lead up to them. The ironwork was very bold and was as good as any English ironwork. By cheapening the work, however, it had degenerated. The smaller churches in Belgium were often of a simple, early character, well proportioned, but many were badly restored, though they were now being restored in good taste. In Brittany the work was essentially French. It was often stigmatized as coarse in character, but this was owing to the granite material. The Renaissance architecture was heavy in Belgium but light and delicate in Brittany. An instance of this was the plaster tomb at Dol Cathedral. Proceeding to deal with the municipal architecture Mr. Middleton stated that the Belgium municipal work was of late Gothic and early Renaissance character, highly suggestive of an eager municipal life, and great commercial prosperity. The hotels-de-ville were in many cases well designed and rich to excess, as at Brussels and Tourain. The belfries were more simple, and the hals-aux-drap well suited for their purpose. That at Ipres he instanced as particularly fine. The domestic style in the Belgian mediæval dwellings, with their richly-traceried gabled brick fronts, showed wealth and comfort; while those of Brittany, built chiefly of granite below and timber above, though equally beautiful, suggested a quieter life. The detail in the latter did not speak of so highly educated a people.

MINNESOTA CHAPTER A. I. A.

At the second annual meeting of the Minnesota Chapter of the American Institute of Architects, December 2, 1892, held in the West Hotel, Minneapolis, the following officers were elected:

President, William Channing Whitney, of Minneapolis; vice-president, Cass Gilbert, of St. Paul; secretary and treasurer, George E. Bertrand, of Minneapolis; directors, the officers and Fred G. Corser, of Minneapolis, and C. H. Johnston, of St. Paul.

Thirteen new members were admitted during the year, making a present membership of twenty-seven.

SKETCH CLUB OF NEW YORK.

The regular monthly meeting of the Sketch Club of New York was held at the rooms of the Club, 47 West Forty-second street, Saturday evening, January 7, 1893. Forty-six members and four guests were present. Mr. John La Farge, the guest of the evening, gave the history of the decorations of Trinity Church, Boston, which was very much enjoyed by all present.

At the conclusion of Mr. La Farge's talk the criticism on the Park Vase competition by Mr. Frank Freeman was read. Mr. B. Hustace Simonson received first mention and Mr. Haralson Bleckley, second.

Fourteen drawings were submitted in the Hillside Tomb competition for January.

Mr. Charles F. Miller, of the J. M. Cornell Iron Works, has offered prizes to the club of \$35 and \$15 for a design of a country house, plans to be furnished. Perspective outline drawing to be submitted only; designer can send in others if he chooses. Mr. Miller will make arrangements with the successful man to carry out the work.

Mr. James Ackerman offered a prize of a box of instruments valued at \$20 to the members of Mr. Kirby's Pen-and-ink class, for the best designed and rendering of a stone panel.

The following class nights were announced for January: Water color, January 12; instructor, Clarence S. Luce. Construction, January 20; instructor, Charles T. Miller. Pen-and-ink, January 27; instructor, Henry P. Kirby.

Mr. J. N. Hutchins is the recording secretary of the club.

SOUTHERN CHAPTER, A. I. A.

The second annual convention of the Southern Chapter of the American Institute of Architects was held in the Caldwell House at Birmingham, Alabama, on January 10, 11 and 12. A report of the convention will be published next month. The visitors, which included architects from all of the southern states, were well received by the Alabama state architects, and a most enjoyable as well as profitable meeting was held, ending with an excursion to the neighboring iron and steel industries, and a banquet at which Ex-President A. C. Bruce, of Atlanta, acted as toastmaster.

MEETING OF BOARD OF DIRECTORS A. I. A.

The regular meeting of the Board of Directors of the American Institute of Architects was held at Washington, D. C., January 10, 11 and 12. While occupying three days progress the work done was not so extensive as to fill in the entire time, as the main object of the meeting at Washington was for the purpose of meeting the Senate Committee on Buildings and Grounds regarding the bill which passed the house last session for the reorganization of the office of supervising architect. In the directors' meeting the work done was largely routine, consisting of the appointment of standing committees, the election of the executive committee, which remains the same as last year, and the general review of association matters. Nothing was done in reference to the resolution passed at the last convention regarding the engagement of a permanent secretary, the result of the discussion upon which not yet being made public. It was impossible to secure a full meeting with the Senate Committee owing to various causes, but the individual expressions of several who were seen by the members of the directory were favorable to the passage of the bill. Those present were as follows: Alfred Stone, of Providence, R. I.; W. R. Gibson, of New York; E. H. Kendall, of New York; R. M. Hunt,

of New York; J. W. McLaughlin, of Cincinnati, Ohio; George W. Rapp, of Cincinnati, Ohio; Levi T. Scofield, of Cleveland, Ohio; W. C. Smith, of Nashville, Tenn.; W. S. Eames, of St. Louis, Mo.; P. P. Furber, of St. Louis, Mo.; W. M. Poindexter, of Washington, D. C.; G. W. Ferry, of Milwaukee, Wis.; W. G. Preston, of Boston, Mass.; W. W. Carlin, of Buffalo, N. Y.; W. W. Clay, of Chicago, Ill.; George C. Mason, of Philadelphia, Pa.; and Charles E. Illsley, of St. Louis, Mo.; and T. P. Chandler, as members of the Institute, acting with the directors to wait upon the Committee on Buildings and Grounds of the Senate regarding the bill for the reorganization of the office of supervising architect.

NEW YORK ARCHITECTURAL LEAGUE COMPETITION.

The sixth annual league competition, which is open to all draftsmen in the United States under twenty-five years of age, the subject of which was "A fountain to commemorate the discovery of America," supposed to be erected against the west wall of the reservoir in Bryant Park, New York, has just been decided. The gold medal was awarded to Alfred F. Evans, Venetian building, Chicago, and the silver medal to Hobart A. Walker, of Chicago, residing at Oak Park, Illinois. Two other designs were given honorable mention. It is extremely creditable to Chicago draftsmen in general that both medals were awarded to two of their number.

MOSAICS.

ARCHITECTS CHARLTON & GELBERT, of Marquette, Michigan, have opened a branch office in the Descent block, at Superior.

In connection with the interior finishing of the Marshall Field building at Chicago, which when finished will probably be the most tasteful and artistic as well as the richest store interior in the country, which has just been placed in the hands of A. H. Andrews & Co., of Chicago, it is well to mention that Mr. Martin B. Hayken has assumed charge of the interior finishing and decorating department for this firm. His artistic abilities are so well known throughout the West as well as in Chicago that architects will with increased confidence intrust their work to this great firm.

It is the season of year when people are seeking the winter resorts of the South at Jacksonville and Tampa, Florida, and other South Atlantic and Gulf Coast resorts. These can be reached with but one change of cars from Chicago and that at Louisville or Cincinnati, where the Monon makes close connection with the Louisville & Nashville and Queen & Crescent vestibule trains, running through to Florida. The Monon's day trains are now all equipped with beautiful new parlor and dining cars, while its night trains are made up of smoking cars, day coaches and Pullman and compartment sleepers, lighted by electricity from headlight to hindermost sleeper. The Monon has gradually fought its way to the front, making extensive improvements in its roadbed and service, until today it is the best equipped line from Chicago to the South, offering its patrons facilities and accommodations second to none in the world and at rates lower than ever before.

A CUSTOM, which should find its way into other large offices has been inaugurated by the employes of the office of Architects Adler & Sullivan, of Chicago. It is an annual dinner at which all the "old hands" come together around a board that had something more transitory yet not the less enjoyable than T squares and pencil sharpeners to make it attractive. On the last day of the old year these draftsmen gathered in the ladies' ordinary at the Victoria hotel. There were present sixteen of the old-time draftsmen and several invited guests, among whom were F. E. Miller, the former head of the office, Messrs. Lincoln and Armstrong, the engineering and electrical experts, and R. C. McLean, of THE INLAND ARCHITECT. It is a singular fact to record that before the half shells were carried away by the waiters or the first glass of chablis drank, the conversation turned upon the silver question which was discussed earnestly and with an acumen that one would hardly have expected among the employes of an office whose habit is to pay their employes almost exclusively in gold. It was noticeable that Messrs. Miller and Bebb, who have been engaged in superintending for the firm in the far west, were "free silver" advocates. Mormonism was a subject of which Mr. Miller through a long residence in Salt Lake City gave some interesting details. The company not only caught a glimpse of the inside workings of polygamy but were admitted into the temple, even to the bridal chamber, where even the peculiar curved sliding doors of which were accurately described. But this was too solid matter to last through the several courses, and as the driving of piles acts upon the soft and hard strata so did the liquids and solids "jelly" as the meal progressed. Mr. McLean was called upon to propose the health of the office, and when he had done so in a manner which seemed to be well received but which was probably due to the profuse libation which followed, Mr. Bebb responded and said: "Gentlemen, Before dispersing I wish to return thanks on behalf of the office for the very kind manner in which Mr. McLean has proposed our health and welfare. We all know the interest he takes in all matters pertaining to the profession for the attainment to which we may call ourselves earnest students, and we heartily thank him for his expression of good will. The closing year has been from an esthetic point one of eminent success to Messrs. Adler & Sullivan. Constantly in the architectural and technical press their name, as a firm and individually, has been mentioned with the highest praise, and we should be wanting in proper feeling if we did not feel honest pride in being the employes of such a firm. Gentlemen, there is no such thing as stand still in this world, we must advance or like the dead branch on the growing

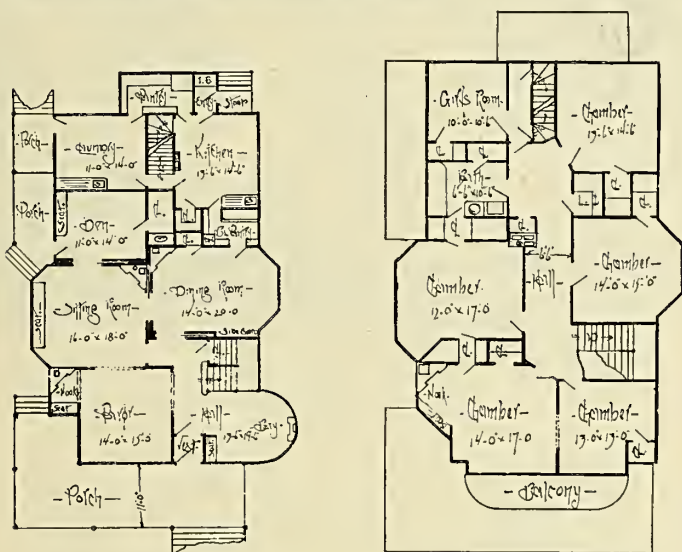
tree be cut down. I do not know with whom the idea originated of lunching together this last day of the year, but I think it a happy one. I look upon this as a pleasant social gathering of the old employes, but I sincerely trust that we shall meet together before long for something more than social pleasure. The best aid to earnest study is the interchange of ideas, and in an office like ours if we might occasionally meet together to listen to one or other of the boys read a paper on that branch of the work that he is especially following, and then in the spirit of good fellowship discuss the same, I am sure we should all of us derive much benefit from it, and working together as a harmonious whole correspondingly increase our value to our employers." The dinner was voted an entire success and will be a permanent institution at the close of each year.

OBSERVERS, says Mr. George E. Androvette, have frequently remarked the vast amount of colored glass used during the past ten years. Starting with the Queen Anne period of architecture, with its little panes of primitive colors inharmoniously arranged, and progressing through various stages of leaded glass to the last four years, during which have appeared the most startling combinations of colored glass, beveled plate glass and jewels arranged to catch the fancy of the uneducated eye. This kind of work has been used with the most indiscriminate profusion, often regardless of cost or propriety. In fact, the artistic sense is rarely gratified by seeing a piece of glasswork accomplishing the purpose for which it should be used. The demand for this doubtful sort of decoration has caused what should be an art industry simply to become a mechanical pursuit. It is hardly known and little appreciated, however, that it requires as full a knowledge of correct drawing and composition and a finer sense of color to produce successful glasswork than in decorative painting. Recently, it has appeared that the fear of the abuse of color has caused many architects and buyers to eschew colored glass, and to use various forms of crystal glass, and also beveled plate in ornamental shapes. The first answers fairly well in some positions; the last is a doubtful resource from an artistic standpoint. Here we wish to urge that color only, colors harmoniously blended and adapted to their surroundings, must be used to fill certain places in a house to give the true decorative value to glass. That colors have been so used cannot be gainsaid; but such work must be made by those who have gained the knowledge by years of experience, and who possess the love of the artist for his work. Until the artist's remuneration is commensurate with his success as a decorator in the true sense, rather than a measure of the cost of materials and labor used, we will still have the same state of things as before.

OUR ILLUSTRATIONS.

Kershaw school, Chicago; J. J. Flanders, architect.
House, No. 512 Delaware avenue, Buffalo, New York; E. A. Kent, architect.
Hotel Victoria, Chicago Heights, Illinois; Adler & Sullivan, architects, Chicago.
House for F. H. Davis, Omaha, Nebraska; George W. Maher, architect, Chicago.
House on the Lake Shore for H. W. Sprague, Buffalo, New York; E. A. Kent, architect.
Hotel St. Nicholas, St. Louis, Missouri; Adler & Sullivan, Chicago, and Charles K. Ramsey, St. Louis, associated architects.
Memorial monument to John Wellborn Root, Chicago Architectural Sketch Club Competition. First place, P. J. Weber; second place, F. M. Garden; third place, Ernest F. Guilbert.
Competitive Designs for Phoenix Club building, Cincinnati, Ohio. Accepted design, submitted by Samuel Hannaford & Sons, architects; other designs submitted by following: A. O. Elzner, architect; James W. McLaughlin, architect; William M. Aiken and George W. Rapp, associate architects; S. S. Godley, architect. The conditions of the Phoenix Club competition were as follows: The committee invited five architects to compete, agreeing to pay the unsuccessful competitors a set sum for their drawings. The successful competitor to have charge of the execution of the work. They furnished each competitor with a list giving number and sizes and character of rooms desired. They also furnished each competitor with the size of lot, its location, etc. The cost of the house was also limited. The committee called in the services of an expert, Mr. Stein, of New York, who made an examination of the drawings and reported in favor of the design submitted by Samuel Hannaford & Sons. The report of the expert was adopted and Samuel Hannaford & Sons were awarded the work.
Elevations, sectional drawings and floor plans of the Temple of Hō-ō-do, Japan. The two double-page plates are facsimiles of measured drawings, made by Japanese draftsmen, and belonging to the collections of the Imperial Museum at Tokyo, of which M. Kuru, who is now in Chicago, is chief of the architectural section. They have been kindly lent to THE INLAND ARCHITECT by the Imperial Japanese Commission to the World's Columbian Exposition. The authorities of the Imperial museum have, for the last twenty-five years, been having the best of the ancient buildings of Japan measured and drawn out to scale for preservation. These drawings are especially interesting at the present time for the reason that the plan of this temple suggested the general conformation of the Japanese palace now being erected in Jackson park. They are, moreover, illustrations of a building which is considered by Japanese experts to be one of the best examples of the best period of ancient Japanese architecture. They are of course only constructive drawings and give no idea of the elaboration of carving and

color with which this building was enriched. The Hō-ō-do is a Buddhist Temple still used, located at Uji, in the division Kuze, country Tamashiro (in which is also located Saikyo, the old and western capital of Japan). The drawings consist of a ground plan, which in our reproduction is to a scale of $\frac{1}{24}$ inch to a foot (nearly); a plan of the ceiling beams, scale $\frac{5}{8}$ inch to 3 feet; a front and side elevation, scale $\frac{1}{4}$ inch to a foot (nearly); and two sections, scale $\frac{1}{2}$ inch to a foot (nearly). The notes on the front elevation are translated as follows (reference A): "In early times Uji belonged to the Fujiwara family (one of the noble houses) as a place of residence. In the middle period it belonged to the Emperor, as a place of residence, and sometimes as a hunting ground, in which he built a palace called Uji-no-in. Later it again came into possession of the Fujiwara family. One of the most powerful nobles of this family, named Yoramichi, who built the temple, here shown, in the seventh year of Yeigio, that is, in 1052, and set up the large idol of Buddhism. The whole building was called Hō-ō-do." (Reference B.) "The whole structure consists of three buildings connected by covered corridors of two stories. The central main building is one story high to the ceiling, and here is the magnificent site of the idol on a platform surrounded by a balustrade as shown in the section drawings. Both wings of the building are in two stories surmounted by two turrets, one for a bell, the other for a drum." "The whole building is painted red on the outside. Inside it is highly decorated with pictures, carving, etc." "The Phoenix birds (Hō-ō's) on both ends of the ridge of the main building are five feet in height and are placed in such a way as to turn with the wind. Hence the temple was named both after the Hō-ō's on the ridge and the form of the ground plan." The printing on drawings that is not translated comprises generally the titles to the drawings and the dimensions of parts. P. B. W.



FIRST FLOOR PLAN (A).

SECOND FLOOR PLAN (AA).



FIRST FLOOR PLAN (B).

Photogravure Plate. Residence of Timothy Dwight, Jr., Evanston, Illinois; S. A. Jennings, architect (Plans A-AA).

Residence of Dr. E. H. Webster, Evanston, Illinois; Holabird & Roche, architects, Chicago (Plan B).

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Entrance, residence of W. W. Kimball, Chicago; S. S. Beman, architect.

Residence of F. J. Hecker, Detroit, Michigan; John Scott & Co., architects.

Residence of J. S. Farrand, Jr., Detroit, Michigan; Mason & Rice, architects.

Residence of William S. Moore, Detroit, Michigan; Mason & Rice, architects.

Carriage Works of Seivers & Erdman, Detroit, Michigan; Mason & Rice, architects.

House for William Blanchard, Evanston, Illinois; Holabird & Roche, architects, Chicago.

Stores and flats for J. M. Bishop and B. Philpot & Co., Chicago; Frederick W. Perkins, architect.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, January 15, 1893.

So far as financial and commercial summaries have been made for 1892, they show an excess in the volume of business as compared to last year, but a lower range of prices for nearly all commodities. The lower range of prices is due mainly to increased production. The tendency at the present time is to check production, and take such steps to improve prices as are within reach. Combinations to that end have been formed, and are maintained with more or less sincerity. The general condition of business is good. The industries are generally active, but not so fully employed as capacity would permit. A steady expansion of capacity is, nevertheless, in progress in all parts of the country. There is an abundance of capital for all the new enterprises. Opportunities are opening up everywhere, and investors have a good choice of channels. There have been no serious failures, no breaks in commercial lines. The banks continue strong, and command the confidence of the people. Our monetary system is working well, and the distribution of funds is maintained in a way which preserves confidence, and answers the urgent requirements of business men. In building operations there has been greater activity this year than last, and so far as surface indications show, no check is likely to be given to enterprise. In some cities, it is true, less building was done than in 1891, but taking building operations in the aggregate, more money has been expended. Building materials, and indeed raw material of all kinds, continue low in price, and in abundant supply. Lumber, iron and steel, lath, and all kinds of inside finishings are selling at slightly lower prices than twelve months ago. The possibility of a reaction is constantly kept in mind. But little danger of higher prices or a speculative movement exists, because of the enormous producing capacity, and the anxiety of business men and manufacturers to expand it to still greater proportions. Reports from all cities and towns show a wonderful degree of confidence in building operations, and the preparations now being made to supply material for next year indicate that orders are already being placed on a large scale.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago.—Architect William Strippleman: For Henry J. Luders, on Fulton street east of Leavitt street, a two-story bakery and barn 95 by 120 feet in size, to be occupied by the Luders Baking Company. It will be of pressed brick and stone, have all improvements, and cost \$30,000. For Mrs. Mary A. C. Richardson, on the southwest corner of Madison avenue and Sixty-fourth street, a two-story and basement apartment house, 100 by 60 feet, to be of pressed brick and stone front; and cost \$50,000.

Architect Arthur G. Morey: For Messrs. Geary, corner of Seventy-fifth street and Stony Island avenue, a three-story frame hotel, 119 by 54 feet, to have sanitary improvements.

Architects A. M. F. Colton & Son: For John Quincy Adams, alterations of building on East Adams street near Franklin street. It will be occupied by Butler Brothers for their Chicago house. Two additional stories will be added, they will also put in new elevators, electric light plant, etc. For Doctor Allport they have just completed drawings for a handsome six-story apartment house, 40 by 80 feet in size, to be erected on the corner of Maple and State streets. It will be of pressed brick and stone front, have steam heating, electric light, elevators, gas ranges, etc.; the cost will be \$50,000.

Architects Klempell & Borst: For Messrs. Veasey & Bennett, on Hope avenue south of Sixty-third street, a three-story apartment house, 125 feet front, to be of roman pressed brick with stone trimmings and copper bays. The interior will be finished in hardwoods, and have steam heating, electric light and all the sanitary and modern conveniences. For H. B. Wheeler, on Woodlawn Terrace and Sixty-sixth place, a three-story and basement flat building, 40 by 76 feet in size, to have the first story of stone and above to be of pressed brick and stone with copper bays. For F. W. Green, on Woodlawn avenue near Sixty-fifth street, five two-story residences, to cover 100 by 60 feet. They will have fronts of stone and pressed brick, hardwood finish, all the sanitary improvements, heating, etc.

Architect Henry Ives Cobb has finished the plans for the two-story and basement theater and club house, 142 by 81 feet in size, to be erected at Grand Rapids, Michigan, for the St. Cecilia Singing Society. It will be a handsome building, of stone all round, have steam heating, electric light, etc., the foundations are now being put in.

Architect J. E. O. Pridmore: For C. Johnston, on Forestville avenue, three two-story residences, to have stone fronts, hot-water heating, electric light, hardwood finish, all sanitary and modern improvements. Also made plans for five handsome two-story and basement residences, to be erected on Sixty-second street near Greenwood avenue, for himself. They will have stone fronts, all hardwood interior finish, electric light, furnaces, etc.; and cost about \$40,000.

Architect Ewald Bargman: For the Star Brewing Company, on the north-east corner of Washtenaw avenue and Taylor street, a four-story hotel, 50 by 82 feet in size; to be of pressed brick and stone front with galvanized iron bays; cost \$30,000.

Architect A. F. Hussander: For S. Henderson, at New Orleans, Louisiana, a five-story store and office building, 22 by 120 feet in size; to be of copper bay front, have hot-water heating, electric light, elevator, hardwood finish, etc.

Architect E. M. Newman: For J. B. Hobbs, at Evanston, a three-story store and apartment house, 55 by 116 feet in size; to be of pressed brick and stone front, have steam heating, all sanitary improvements, and cost about \$25,000.

Architects Wilson & Marble: For W. H. Pruyn, on Forty-second place near Drexel boulevard, a three-story apartment house, 50 by 100 feet; to be of light-colored pressed brick with stone trimmings, interior finish to be in hardwoods, have steam heating, electric light, etc.; cost \$30,000.

Architect Robert S. Smith: For Mrs. Kencott, corner of Brookes avenue and Seventy-fifth street, a four-story apartment house, 126 feet front by 62 deep; to be of pressed brick and stone front, have oak and pine finish for the interior, also steam heating, electric light, etc. Also for Jerome P. Bowes, on Prairie avenue and Garfield boulevard, a three-story and basement apartment house, 50 by 65 feet; to be of brownstone front, have hardwood interior finish, steam heating, electric light and the best of sanitary and modern conveniences.

Architects Crowen & Richards: For the Strickland Hotel Company, John O. Plank, manager, a five-story hotel, 100 by 150 feet in size, to be erected on Lake avenue between Thirty-eighth and Thirty-ninth streets; to be of pressed brick and stone front, have hardwood interior finish, steam heating, electric light, elevators and all conveniences. It will ultimately be made into a seven-story building.

Architects Willett & Pashley: For the Chicago College of Dental Surgery, corner of Harrison and Wood streets, a five-story building, 83 by 100 feet in size; to have a handsome front of pressed brick, stone and terra cotta; the interior will be finished in hardwoods, have steam heating, electric light and all the conveniences. Also made plans for a rear addition to the Needham apartment house, corner of Cottage Grove avenue and Thirty-second street; it will be three stories, 50 by 60 feet in size, of common brick, have steam heating,

electric light, all the best of plumbing, etc. For C. E. Brown, corner Forty-seventh and State streets, a four-story store and flat building, 72 by 100 feet in size; to be of cut stone front, have hardwood finish, electric light and all improvements.

Architect John R. Scott: For Messrs. McElroy, Brett, et al., twelve two-story flat buildings; to be of frame construction, with brick foundations, and have all the sanitary improvements; six will be erected at Roseland and six at Sheldon Heights. Also for the same owners, eight two-story cottages; to be of frame with brick basements, and have all conveniences; four to be erected on each of the above subdivisions.

Architect Louis Martens: For A. Toolen, corner of Sixty-second street and Wharton avenue, a three-story apartment house, 50 by 160 feet in size; to be of rock-faced stone for basement fronts, and above this will be of buff pressed brick, with terra cotta trimmings; the interior will be all finished in hard woods, have marble entrance and mosaic floors, steam heating, electric light, laundry driers, the best of sanitary arrangements, gas ranges, fireplaces, etc.; the cost will be about \$75,000.

Architect Stiles & Stone: For W. C. Nelson, on Monroe avenue between Fifty-seventh and Fifty-eighth streets, ten three-story detached residences, 24 by 65 feet each; to cost \$80,000; they will have stone and pressed brick fronts, the first story being of stone, all hardwood interior finish, hot-water heating, electric light, gas ranges and fireplaces, laundries, etc. For the same owners, on Sixty-first street east of Stony Island avenue, a block of six three-story residences; to cost \$36,000; they will have fronts of Chicago hydraulic pressed brick, light colored, with stone trimmings; all interiors to be finished in oak and pine, and have steam heating, electric light, etc. For W. J. Button, on Edgerton avenue between Sixtieth and Sixty-first streets, four three-story residences, semi-detached; to be of pressed brick and stone fronts, with slate mansard roofs; the interiors to be finished in red oak for the first floor, and above in cypress; they will put in steam heating, electric light, hardwood mantels, and all the best of improvements; the cost will be \$25,000. For J. D. Hallock they have completed drawings for a three-story apartment house, 24 by 70 feet in size, to be erected on Jackson boulevard; it will have a stone front, slate roof, hardwood trimmings, steam heating, electric light, ranges, fireplaces, wood mantels, the best of plumbing, and cost about \$20,000.

Architects Beers, Clay & Dutton have completed plans for the Medina Temple, to be erected on the northeast corner of Fifth avenue and Jackson street for the Medina Temple Company. It will be twelve stories and basement, in the Spanish-Moorsque style of architecture, and have two very handsomely designed fronts of pressed brick, with very elaborate terra cotta ornamentation and Spanish tile roof. It will front 115 feet on Fifth avenue and 110 on Jackson street, and have a large arched entrance on each street, richly decorated in terra cotta. The first ten stories will be plain in design, the two remaining stories being highly ornamented with terra cotta in dark colors. The first two stories will be arranged for stores and shops, the next eight stories will be devoted to manufacturers' agents, and the other stories will be devoted exclusively to the Shriners—who, by the way, have taken all the stock. The tenth floor will be occupied by the large banqueting hall, 64 by 110 feet in size, besides kitchen and reception rooms. The preceptory will be provided with seating capacity for 1,000 persons, and will have a stage arranged for scenic effects, also ladies' rooms, candidate rooms, parlors, check rooms, cloak rooms, officers' quarters, etc. The building will be strictly fireproof, and have mosaic floors, marble wainscoting, elevators, electric light, and all the most modern improvements in regard to plumbing, ventilation, etc. The old buildings are now being taken down, and as soon as the ground is ready, active building operations will be commenced.

Architect H. B. Wheelock: For W. M. Knapp and D. W. Nye, at Cheltenham Beach, a three-story hotel, 80 by 150 feet in size, to be of frame construction, have two hundred rooms, electric light, all the sanitary conveniences, etc. For Joshua Burrell, at Lake Forrest, a two-story basement and attic residence 36 by 42 feet, to be of frame with stone basement, have hardwood finish, hot-water heating, electric light, and all improvements.

Architect H. M. Hansen: For O. B. Green, on the southwest corner of Halsted and Sixty-third streets, a four-story store and flat building 100 by 94 feet in size, to be of pressed brick, stone and terra cotta front, have oak finish and the best of modern improvements; the cost will be \$55,000.

Architects Faber & Pagels: For the Evangelical Lutheran Theological Seminary, on Sheffield avenue and Addison street, a three-story basement and attic dormitory building 67 by 44 feet in size, to be of pressed brick, stone and terra cotta front, with slate roof; cost \$30,000.

Architect L. G. Hallberg: For John Samuelson, on Webster avenue near Paulina street, a three-story flat building, 24 by 64 feet; to be of Bedford stone front, have oak, birch and cypress interior finish, steam heating, electric light and all improvements; the cost will be \$15,000.

Architect Franklin P. Burnham: For J. W. Brooks, at Kenilworth, a two-story frame residence, 35 by 50 feet; to be of frame with stone basement, have hardwood finish, hot-water heating, electric light, etc. For G. W. Rice, at 1375 Washington boulevard, a three-story flat building, 25 by 90 feet in size; to be of Artesian black stone front, have oak finish, all the sanitary plumbing, steam heating, ranges, wood mantels, etc.; cost \$15,000. For A. W. Bartlett, at Rockford, Illinois, a two-story frame residence; to have a stone basement, heating apparatus, sanitary plumbing, laundries, etc.

Architects W. L. Carroll & Co. have completed drawings for the Shawwan-ossoway Club house, to be erected on the southeast corner of Sixtieth street and Cottage Grove avenue; it will be a very handsome four-story structure, 135 by 85 feet in size, two stories of stone and above of buff pressed brick and stone. The interior will be elaborately finished in hardwoods, marble, mosaic, etc.; have also steam heating, electric light and freight and passenger elevators; the cost will be about \$250,000.

Architect Francis J. Norton has secured a permit for the erection of the Chinese World's Fair building, of which full particulars were given in this paper a few weeks ago. The masonry and other heavy parts of the work will be performed by Americans, but the interior and exterior will be finished by fifty Chinese mechanics who have come especially to this country from Canton and Peking, China, to complete the work. The whole of the building will be completed under the direct supervision of Mr. Francis J. Norton. The Chinese minister at Washington, Tom Sing, Chinese Missionary of New York, and president of Six Companies of San Francisco, are the principal movers in the enterprise. The general contract of the building is in the hands of Thomas Johnston, mason builder, at Sixty-second and Wallace streets, Englewood. The building in question will represent an outlay of \$100,000. Has also completed plans and let contract for a family hotel, 75 by 160 feet, at Forty-sixth street and Woodlawn avenue, for Mr. Rood. The exterior will be built of stone and have three massive romanque arches, plate and art glass. The interior will be finished with cypress throughout, oil finish, electric service, electric wiring, elevators, steam heat, dumb waiters, and the latest sanitary and modern improvements. Work has already commenced and the building will represent an outlay of \$150,000. Also completed drawings and taken estimates for a handsome residence, 25 by 50 feet, two stories high, to be erected at Park Ridge, for R. G. McGhee, of Baltimore, which is to be completed about the first of April.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. Business at this time of year should not be very brisk, for contractors, like other members of the mercantile world, find it quite necessary to balance their books and determine whether bran pudding or mince pies will form a part of next year's diet. Architects as a rule feel reasonably encouraged over the outlook for next year. Let us hope that they will not see their fondest hopes decay, and let everyone interested in building foster a hopeful feeling. By the time this journal goes to press our builders' congress will have joined the ranks of collapsed organizations. It is extremely unfortunate, for it had in its organization elements of much usefulness. There are several causes which led to its fiasco. Primarily, I think, jealousy exerted a baneful influence, for different organizations of different strength welded into a homogeneous whole do not, as a rule, produce harmony. Another cause, as has been intimated, was that of being unwieldy, and at the same time trying to be dictatorial, almost to the extent of coercion. Selfishness also played a prominent part. It has been aptly said "scratch a selfish man's back, and you'll hear the grunt of a hog." A few of the members joined, I am afraid, not from the desire of mutual benefit but just to get number one in good trim. There was one good thing at least

accomplished during its existence, namely, the settling of the wage question for two years.

The plans mentioned erroneously in connection with Crapsey & Brown's work in last month's issue should belong to the firm of J. H. Boll & Co., and THE INLAND ARCHITECT makes the correction, with an apology for the mistake.

Architects S. Hannaford & Sons report: A residence for Alexander E. Ferguson, Cincinnati; materials: pressed brick, stone trimmings, furnaces, plate and stained glass, hardwood, grates, mantels, blinds, etc.; cost \$16,000. For the "Big 4" Railroad, Cincinnati, passenger sheds at Terre Haute, Indiana; size 57 by 500 and 84 by 500 feet; materials: iron and wood with a handsome brick entrance building in which will be the offices; cost \$60,000. Also for Mr. W. C. Bare, care of M. Bare & Co., a hotel building; materials: pressed brick, iron, tin roof, elevator, gas, plumbing, office fixtures, mantels, grates, fire escapes, etc.; cost \$30,000.

Architect A. O. Elzner reports: For the Esculapia Springs, Kentucky, a hotel building; materials: frame, slate roof, plate glass, elevators, grates, mantels, bells, laundry, gas, plumbing, etc.; cost not given. For the A. D. Bullock estate, Cincinnati, Ohio, a residence; materials: pressed brick, slate roof, hardwood finish, furnace, grates, mantels, stained glass, etc.; cost \$15,000. Also a stable for same party; materials: stone, slate roof, stable fittings, etc.; cost 6,000.

Architect W. W. Franklin reports: For the Reformed Presbyterian congregation at Walnut Hills, Cincinnati, a church edifice; materials: brick, slate roof, furnace, stained glass, pews, frescoing, etc.; \$12,000.

Architect W. C. Lawrence reports: For Mr. Harold Ryland a residence; materials: frame, slate roof, furnace, stained glass, gas, plumbing, etc.; cost \$3,500.

The Cincinnati Gas Light and Coke Company will build a large electric light plant for the Cincinnati Electric Light Company; it will be of pressed brick, and contain all modern improvements; cost \$50,000.

Architect S. S. Godley has drawn plans for a residence for Mr. Edward J. Mack, Cincinnati; materials: pressed brick, slate roof, hardwood, mantels, grates, furnace, stained glass, etc.; cost \$15,000. By the bye, Mr. Godley has lately enlarged his offices. He has now four well-lighted rooms en suite, and when through with his contemplated improvements, can sit down with a look and feeling of satisfaction. May his business grow still more, and render more rooms necessary.

Cleveland, Ohio.—Architect F. C. Bate: For the Standard Tool Company, a three-story brick factory, size 50 by 300 feet; to cost \$11,000.

Plans are in preparation for the new Art Gallery, A. H. Wade, Jr., having presented the city with a site valued at \$100,000.

Architect S. R. Badgley: For the M. E. Church at Mount Union, a two-story church building; pressed brick, stone trimmings; to cost \$20,000.

Denver, Colo.—Architect J. F. Mackay: For W. J. Latham, three two-story brick dwellings, size 29 by 44 feet; cost \$9,000 each.

Architect H. Reed: For A. Hemstead, three three-story residences, size 25 by 62 feet, brick and stone; to cost \$32,900. Also for same, a three-story brick dwelling, size 25 by 62 feet; cost \$12,900.

Architects McCurdy & Pnlis: For Thomas Freeman, a two-story brick dwelling, size 29 by 48 feet; to cost \$5,000.

Architects F. E. Edbrooke & Co.: For G. W. Pierce, a two-story brick residence, size 48 by 56 feet; to cost \$10,900.

Architect H. T. E. Wendell: For H. C. Brown, a one-story plunge-bath building, with hotel connection; brick; size 40 by 50 feet; to cost \$12,000. For Patterson & Morgan, a four-story hotel, additions and alterations, size 80 by 100 feet; brick; cost \$30,900.

Architect F. E. Kidder: For Ramond Salis, a two-story brick business block, size 50 by 120 feet; to cost \$17,000.

Architects Balcomb & Rice: For C. J. Hellier & Co., two two-story brick dwellings, size 22 by 46 feet; to cost \$13,800.

Architects Baerresen Bros.: For J. L. Wolf, two-story residence, brick and stone, size 28 by 43 feet; cost \$6,960.

Detroit, Mich.—Architect R. E. Raseman: For Dr. J. Henry Carsons, a three-story residence; gray and buff pressed brick; size 40 by 60 feet; cost \$20,000. For Henry Moesta, a two-story brick house; to cost \$5,000. For Meyer S. Fink, a three-story brick store and flat building on Gratiot avenue; cost \$5,000.

Architect William L. Joy: For Stephen W. Itsell, a two-story residence on High street near Cass; to cost \$12,000.

Architect Peter Dedricks: For the White Eagle Brewing Company, a four-story brick addition on southeast corner of Cornfield and Propelle streets; size 40 by 80 feet; cost \$20,000. For the Rehberg Brewing Company, a two-story brick and frame brewery at Ann Arbor, Michigan; size 60 by 60 feet; cost \$6,000. For James H. Cole, two four-story brick store and flat buildings on Gratiot and Beanboin streets; cost \$8,000. For St. Mary's Roman Catholic Society, a frame church at Provemont, Michigan; to cost \$5,000.

Architect E. C. Van Leyen: For Mrs. Caroline Brehler, a three-story frame hotel at Mount Clemens, Michigan; size 46 by 56 feet; cost \$8,000. For D. C. Spanling, a two-and-one-half-story frame residence; to cost \$5,000.

Architects A. C. Varney & Co.: For the Pemberton Injection Company, a brick building with stone trimmings; to cost \$5,000.

Architect James Appleyard: For the Fort Street Union Depot Company, a three-story office building and freight warehouse; size 70 by 120 feet; to cost \$55,000. The board of estimates have authorized the bonding of the city for \$350,000 for additions, etc., to the city hall.

Little Rock, Ark.—Architects Rickon & Thompson report the following: Courthouse, Faulkner county, Arkansas, at Conway county seat; R. E. Sevier, commissioner, Conway; cost \$25,000; to be let in January; brick, tin, shingle roof, stone trimmings, etc. Outlook for building very poor; has been very dull for past six months.

Milwaukee, Wis.—Architects Ferry & Clas are preparing plans for a new office building, to be built on the Tesch corner.

Architects Ran & Kirsch are preparing plans for a new jail and sheriff's residence at Sheboygan, two-story brick and stone, size 38 by 28 feet; cost \$25,000.

The St. Joseph Convent Committee will begin work on their sanitarium at once; the building is to be of brick, three stories, and cost \$75,000.

Pittsburgh, Pa.—Architect W. S. Fraser: For the Hamilton avenue U. P. Church, a frame church, size 68 by 54 feet; slate roof; cost \$6,000.

Architect T. H. Scott: For Henry Broschart, Red Key, Indiana, a three-story brick hotel, size 114 by 114 feet; to cost \$25,000.

The Pittsburgh Female College will erect a new five-story brick building; to cost \$85,000.

Architect J. A. Jacobs: For Chaddock & Owens, a five-story brick and terra cotta office building; to cost 22,000.

Rochester, N. Y.—Architect J. Foster Warner reports the following work: For Whitney & Harris, fireproof commercial building, on East Main street corner Elm street, 66 by 165 feet, six stories high; cost about \$100,000. Gymnasium building for University of Rochester; cost \$40,000. Rochester Homoeopathic Hospital, on Alexander street; cost about \$75,000. Colonial residence for Mrs. Jennings, to be built on Granger Place; cost \$9,000. Residence for Mrs. Jennings, on Granger Place; cost \$5,000. Colonial residence for Mr. Mumford, on Granger Place; cost \$10,000.

Architects Block & Barnes have drawn plans for a factory building, on North St. Paul street, for the Photo Materials Company, to be five stories high; cost \$75,000. Remodeling New Osburn House; cost about \$7,500.

St. Louis, Mo.—Architect E. Preisler is building for self a two-story pressed brick dwelling, size 38 by 68 feet; cost \$7,000.

Architect C. C. Helmers, Jr.: For J. T. Burdeau, a two-and-one-half-story residence, size 103 by 60 feet; brick, stone trimmings; to cost \$22,500.

Architects Beinke & Weiss: For W. Lasser, a two-story pressed brick dwelling, size 65 by 60 feet; to cost \$12,000.

Architect T. O. Allard: For R. B. Grant, three two-story dwellings, brick with stone trimmings, size 33 by 46 feet; to cost \$15,600.

Architect William A. Lucas: For H. E. Robinson, a two-story store and dwelling, brick, size 83 by 48 feet; cost \$12,600.

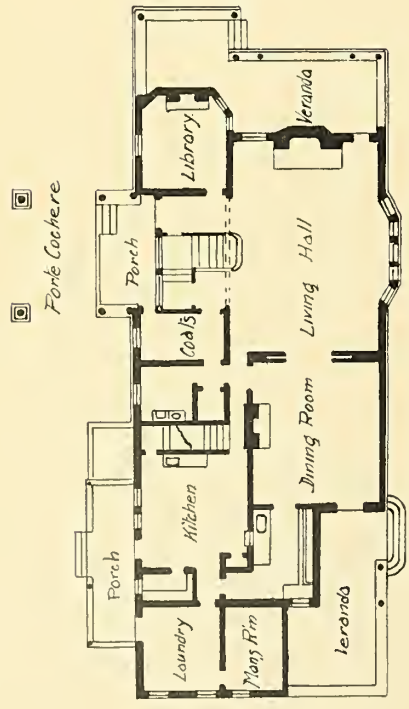


RESIDENCE OF TIMOTHY DWIGHT, JR., EVANSTON, ILLINOIS.
S. A. JENNINGS, ARCHITECT.



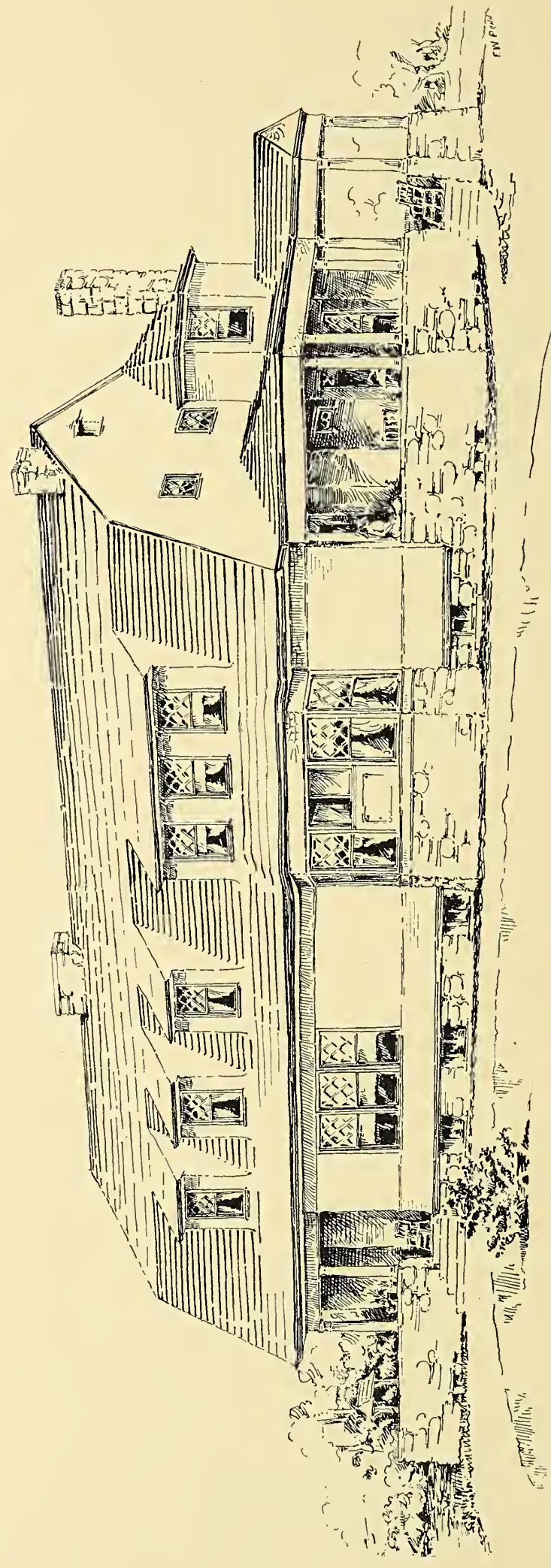
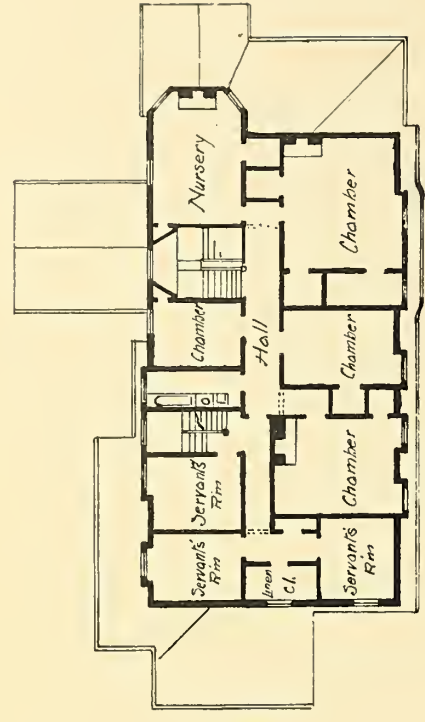
INLAND ARCHITECT PRESS.

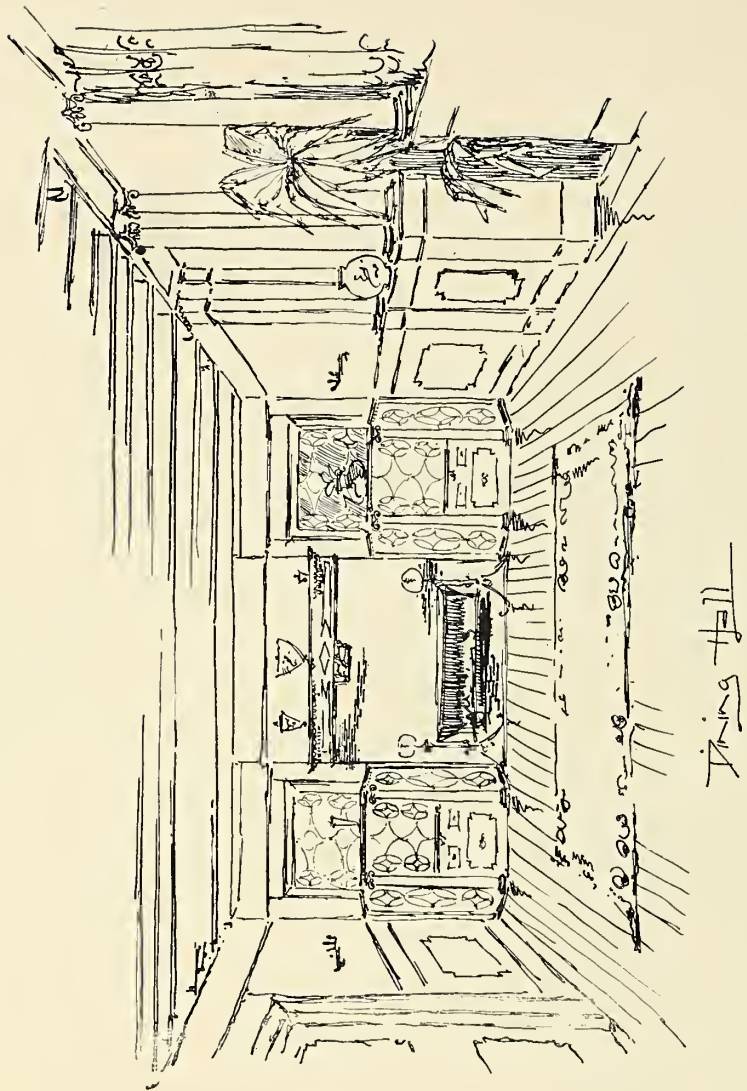
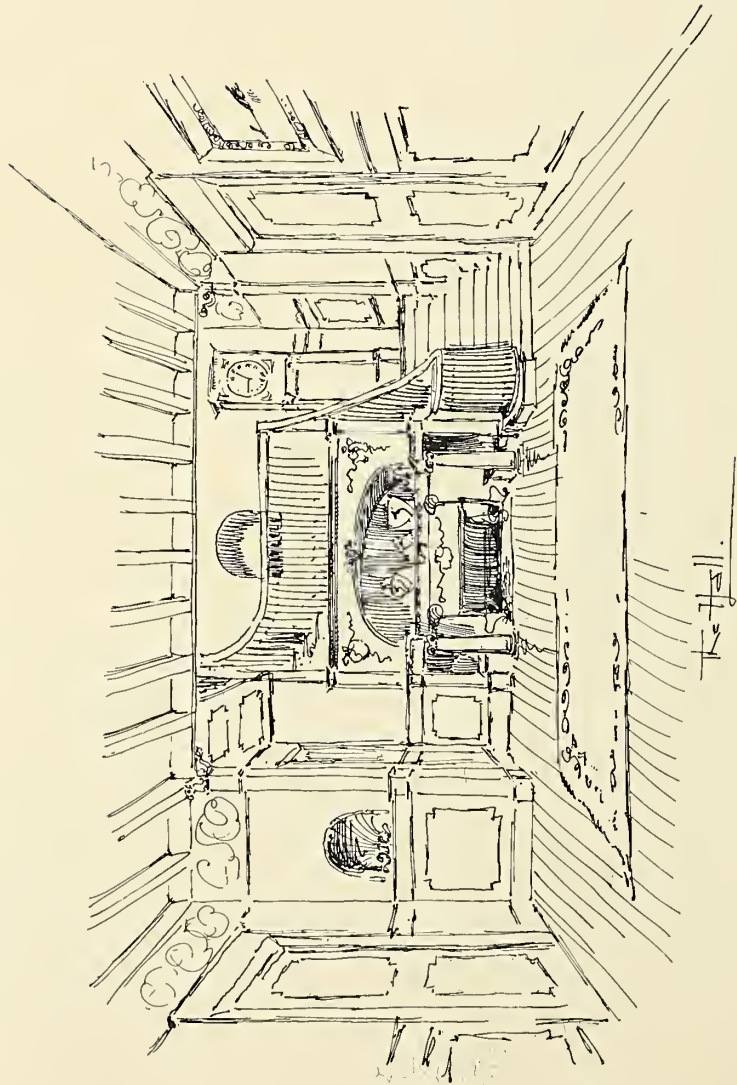
RESIDENCE OF DR. E. H. WEBSTER, EVANSTON, ILLINOIS.
HOLABIRD & ROCHE, ARCHITECTS, CHICAGO.

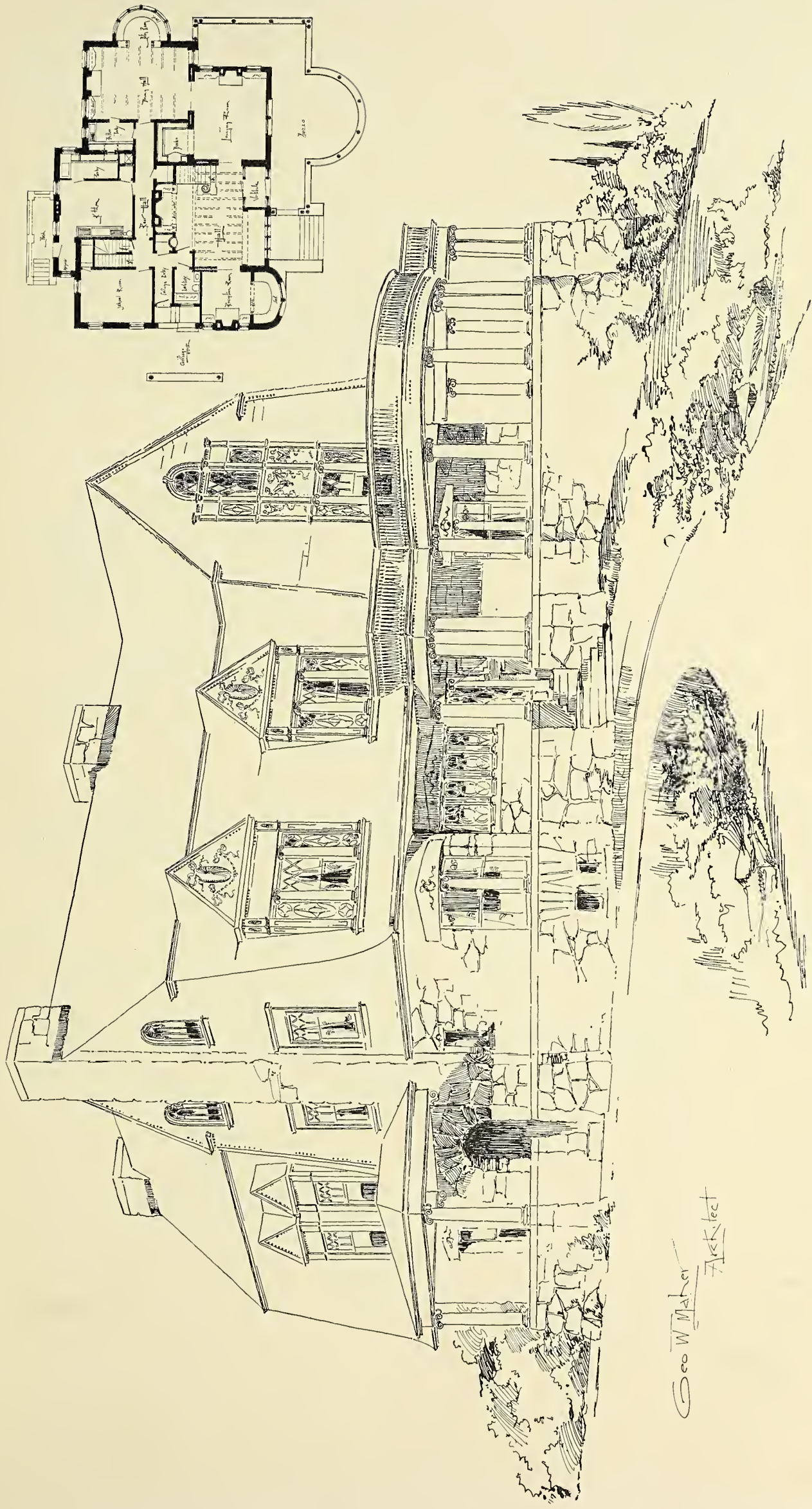


*House on the Lake Shore
for
Mr. Henry Ware Sprague -
Buffalo N.Y.
E.A. Kent-Archit. Buffalo N.Y.*

Scale 1/8" = 1'-0"

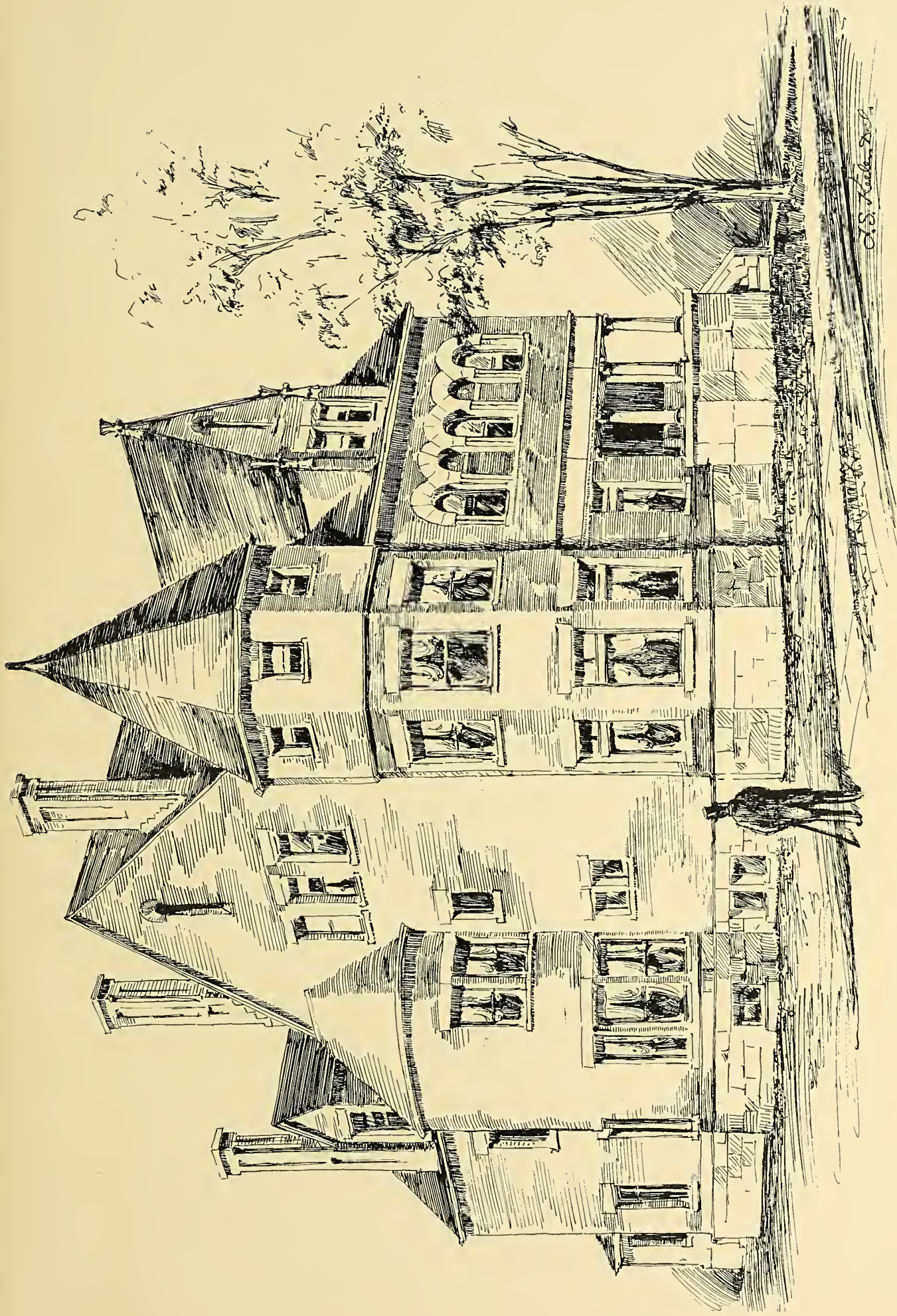






HOUSE FOR F. H. DAVIS, OMAHA, NEBRASKA.

GEORGE W. MAHER, ARCHITECT, CHICAGO.



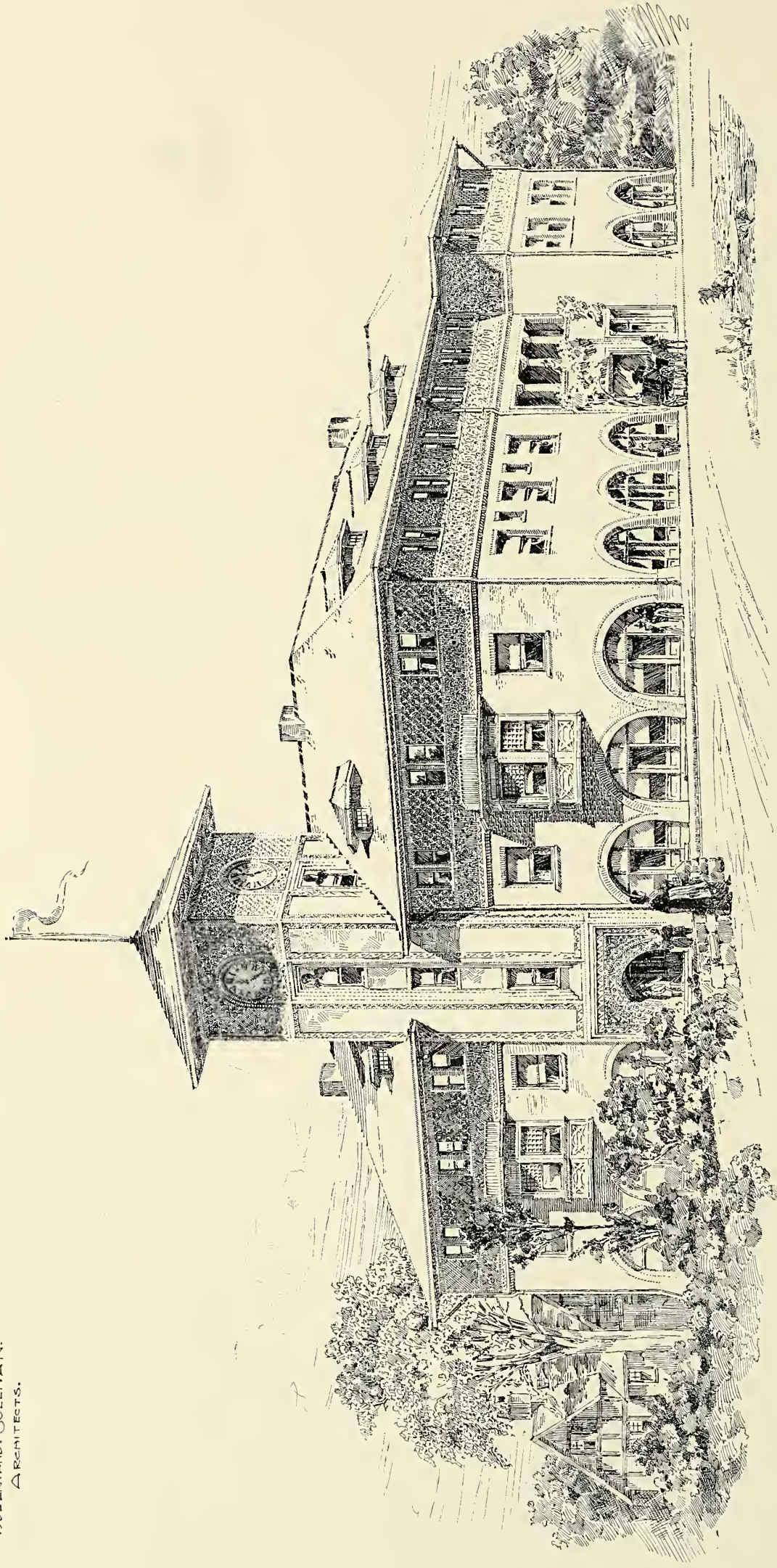
HOUSE, NO. 512 DELAWARE AVENUE, BUFFALO, NEW YORK.

E. A. KENT, ARCHITECT.

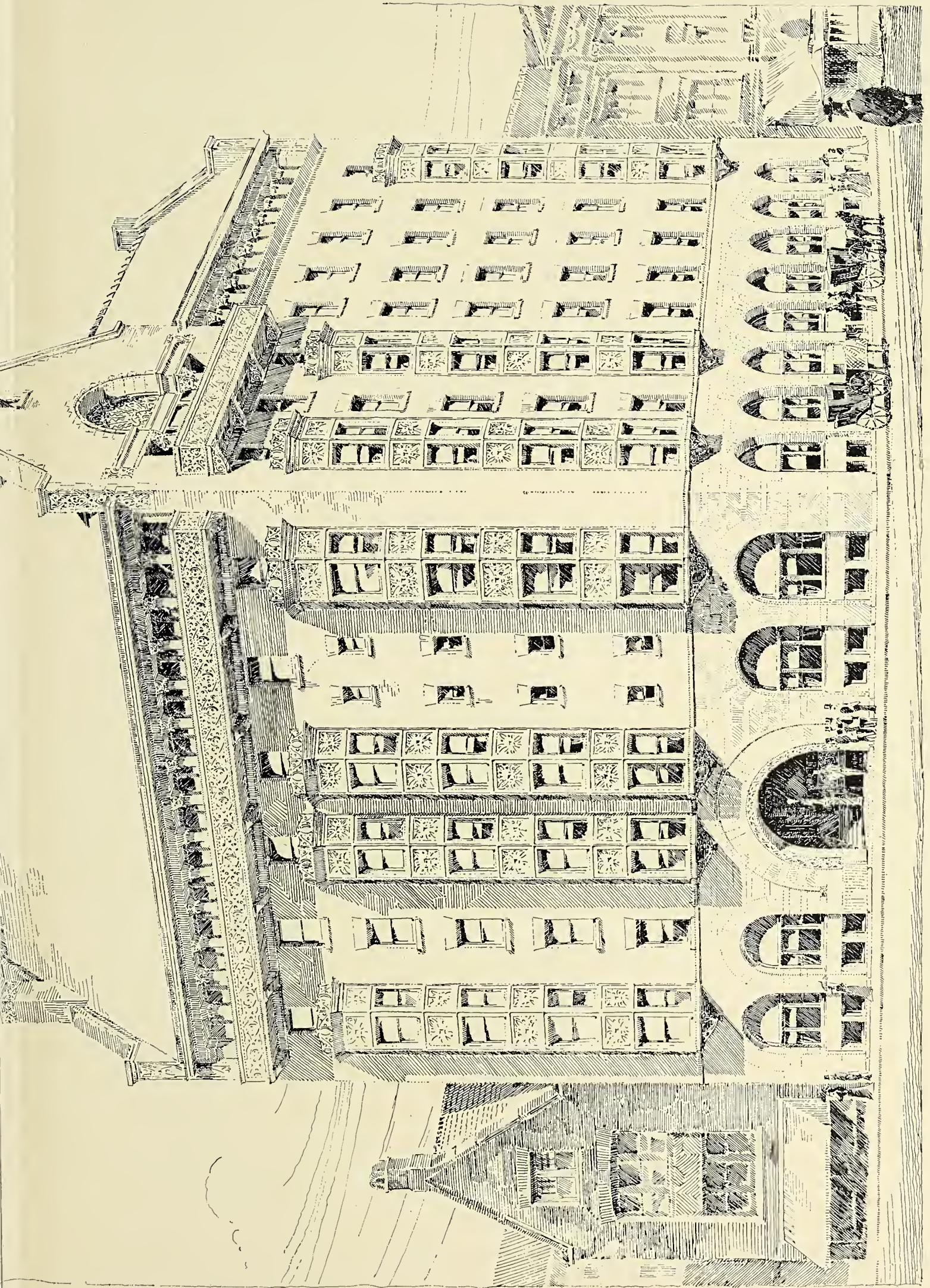
HOTEL VICTORIA.

CHICAGO HEIGHTS, ILLS.

ADLER AND SULLIVAN.
ARCHITECTS.



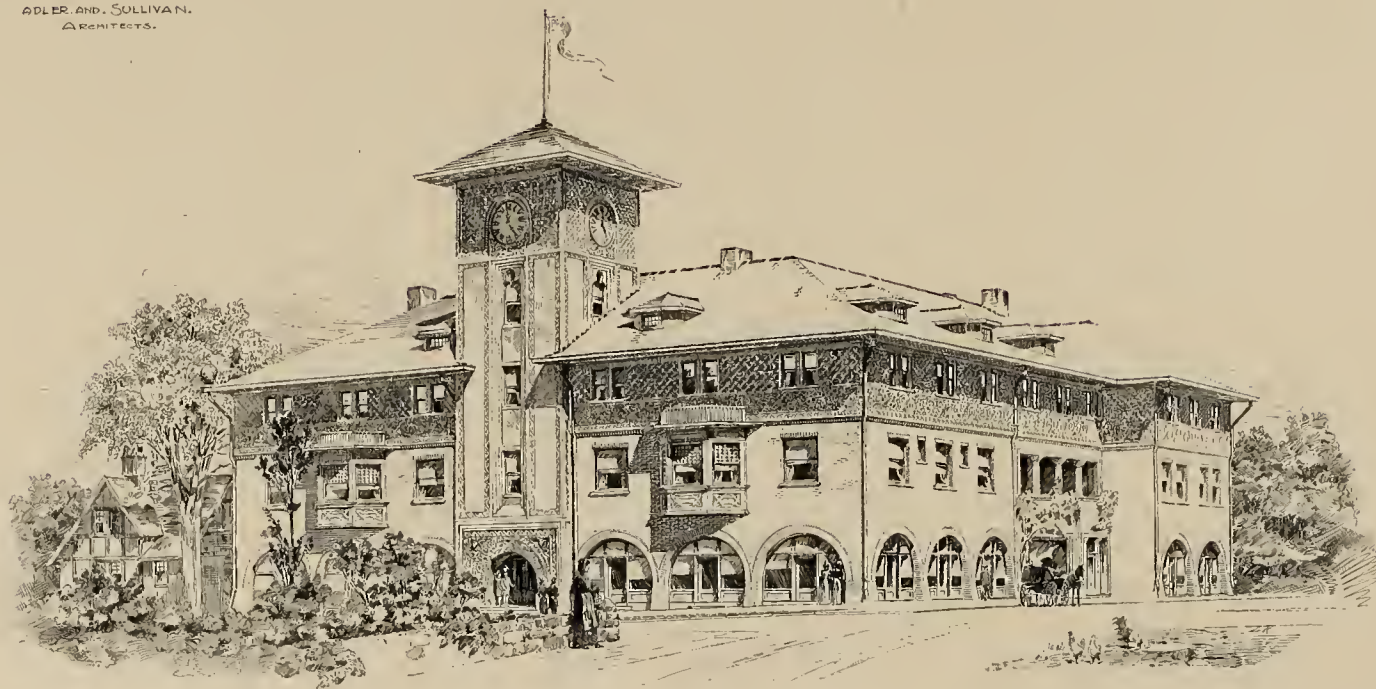
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HOTEL ST. NICHOLAS, ST. LOUIS, MISSOURI.
ADLER & SULLIVAN AND CHARLES K. RAMSEY, ASSOCIATED ARCHITECTS.

HOTEL VICTORIA.

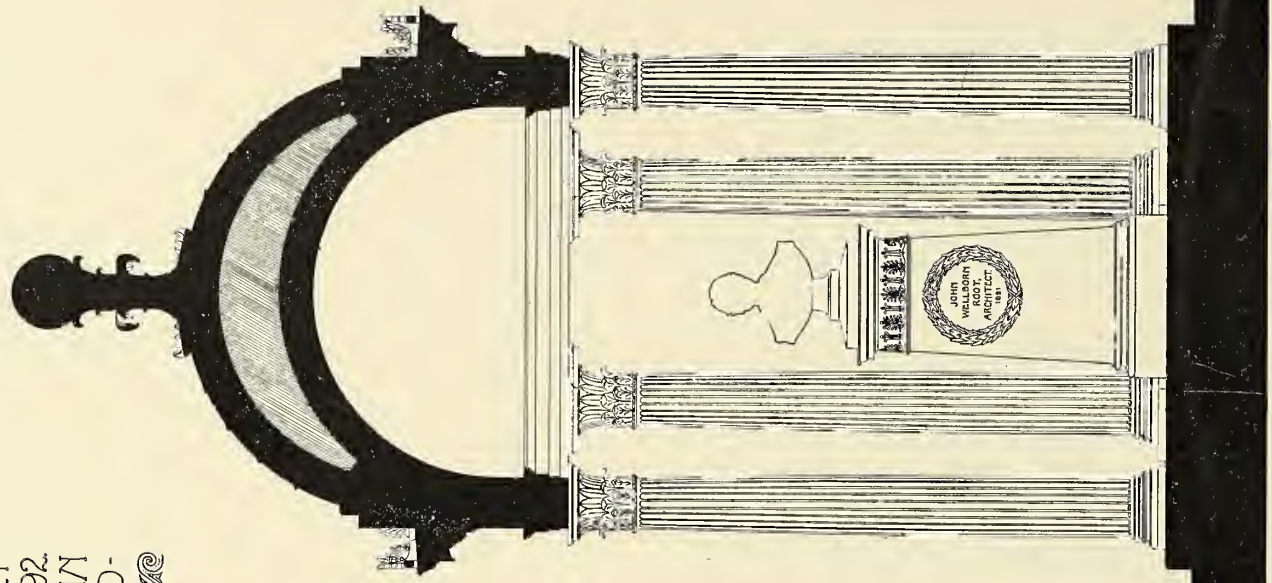
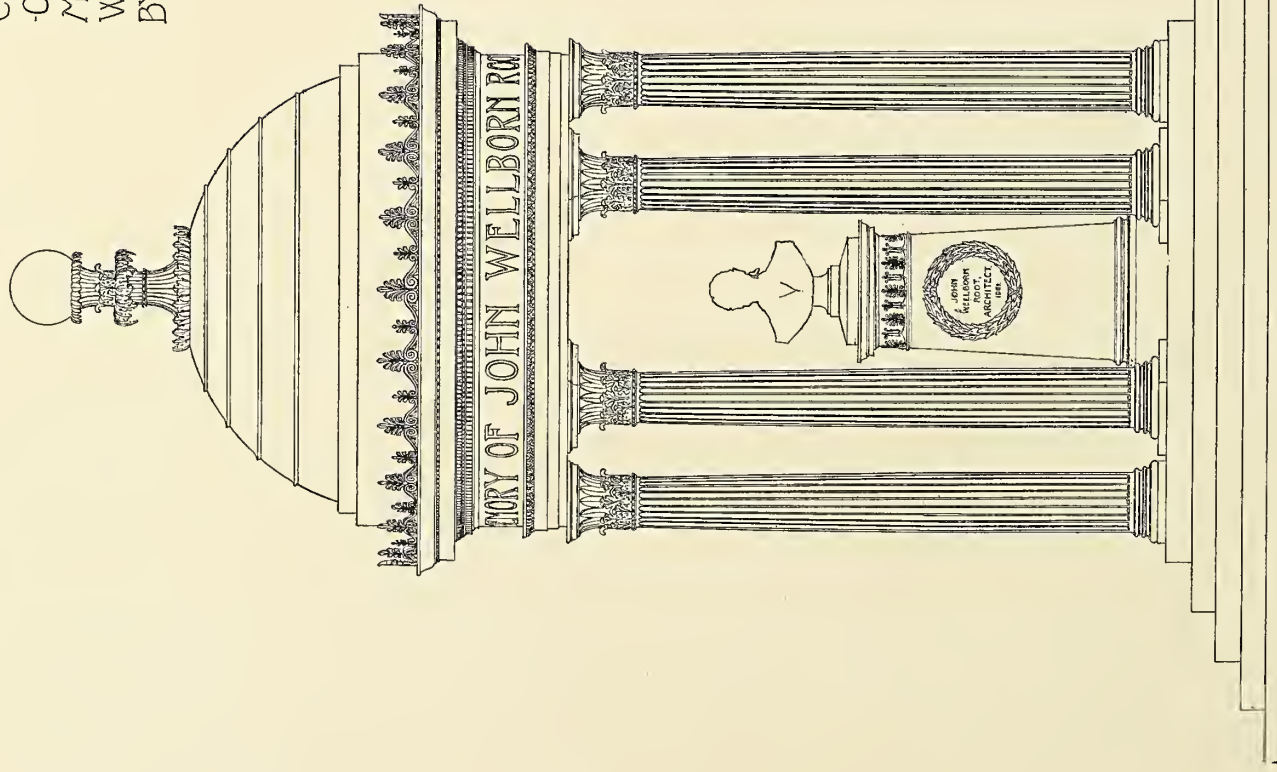
CHICAGO HEIGHTS, ILL.

ADLER AND SULLIVAN.
ARCHITECTS.

HOTEL ST. NICHOLAS, ST. LOUIS, MISSOURI.

ADLER & SULLIVAN AND CHARLES K. RAMSEY, ASSOCIATED ARCHITECTS.

CHICAGO-ARCHITECTURAL-SKET-
CH-CLUB-COMPETITION-OCT-17-92.
MEMORIAL-MONUMENT-TO-JOHN
WELLBORN-ROOFT-SUBMITTED-
BY-SISYPHVS

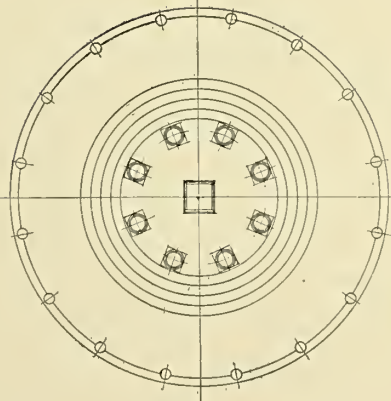


MATERIAL - CARRARA MARBLE.

SCALE 1/4 INCH TO THE FOOT.

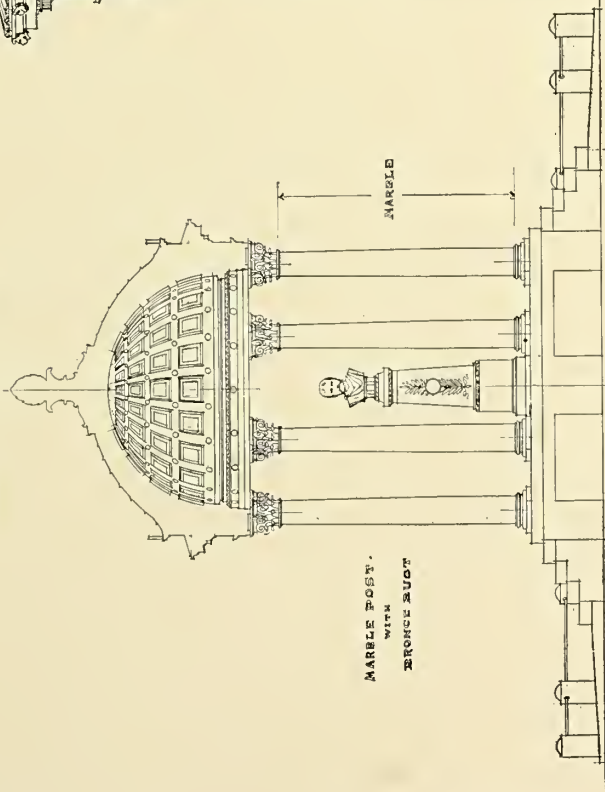
SECOND PLACE, F. M. GARDEN.

COMPETITION.
CHICAGO ARCHT'L SKETCH CLUB
MEMORIAL-MONUMENT
TO JOHN W. ROOT
SUBMITTED BY, CARIDAD,



PLAN

1/8" = 1'

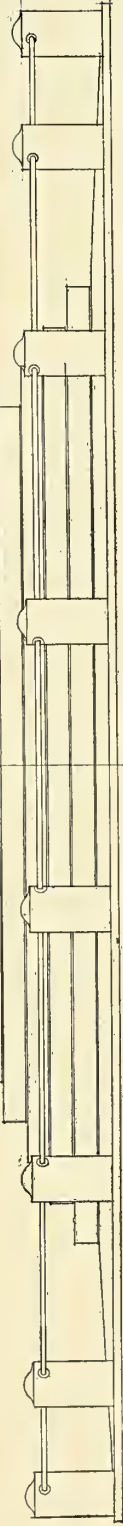
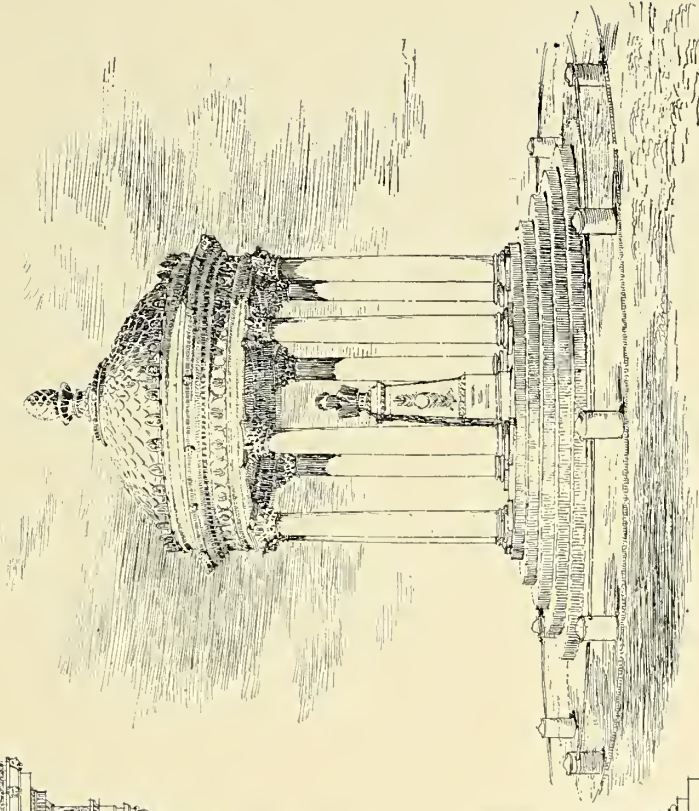


SECTION

1/8" = 1'

MARBLE POST.
WITH
BRONZE BAUC

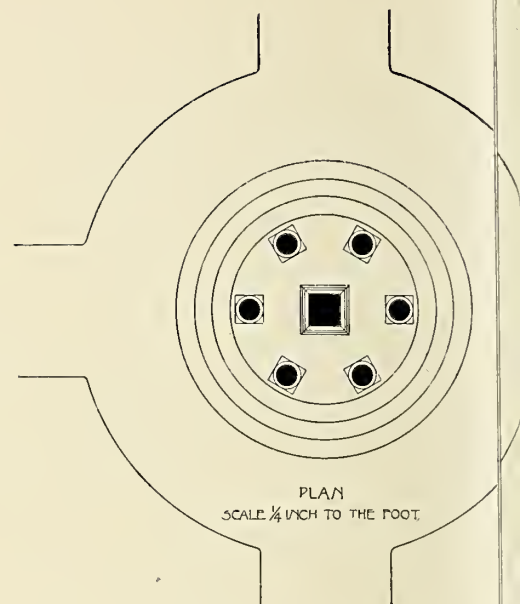
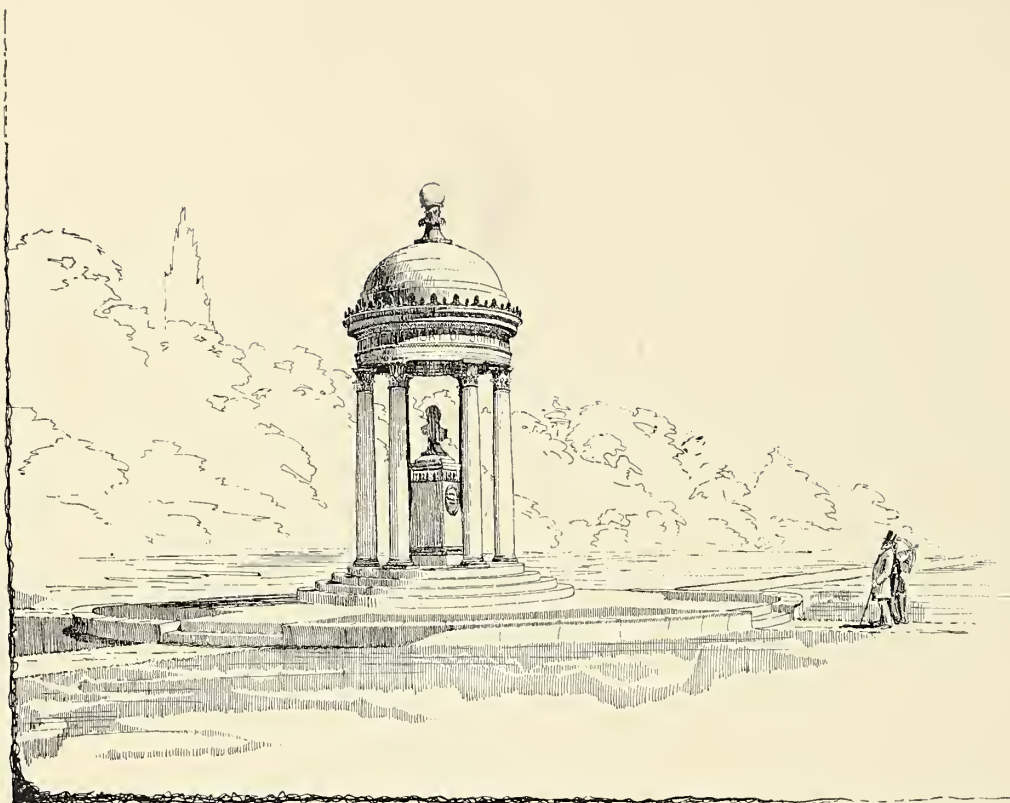
MARBLE



ELEVATION.

SCALE 1/2 INCH = 1 FOOT.

FIRST PLACE, P. J. WEBER.

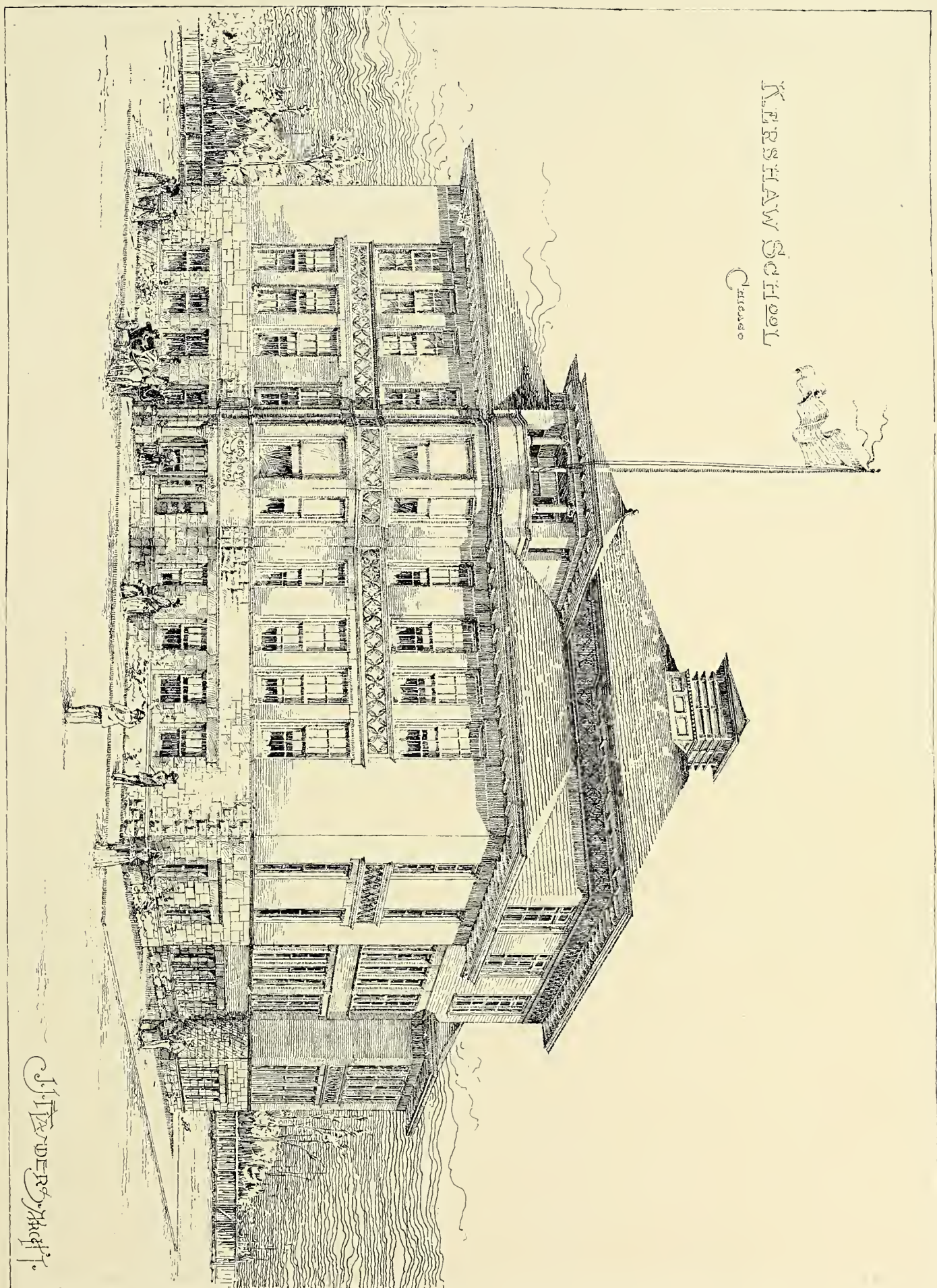


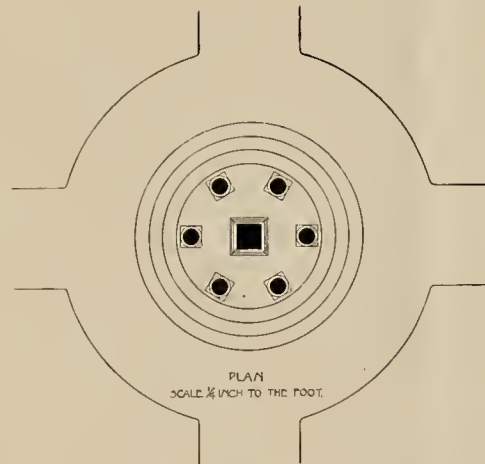
PERSPECTIVE AND PLAN. SECOND PLACE, F. M. GARDEN.



THIRD PLACE, ERNEST F. GUILBERT.

CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION, MEMORIAL MONUMENT TO
JOHN WELLBORN ROOT.



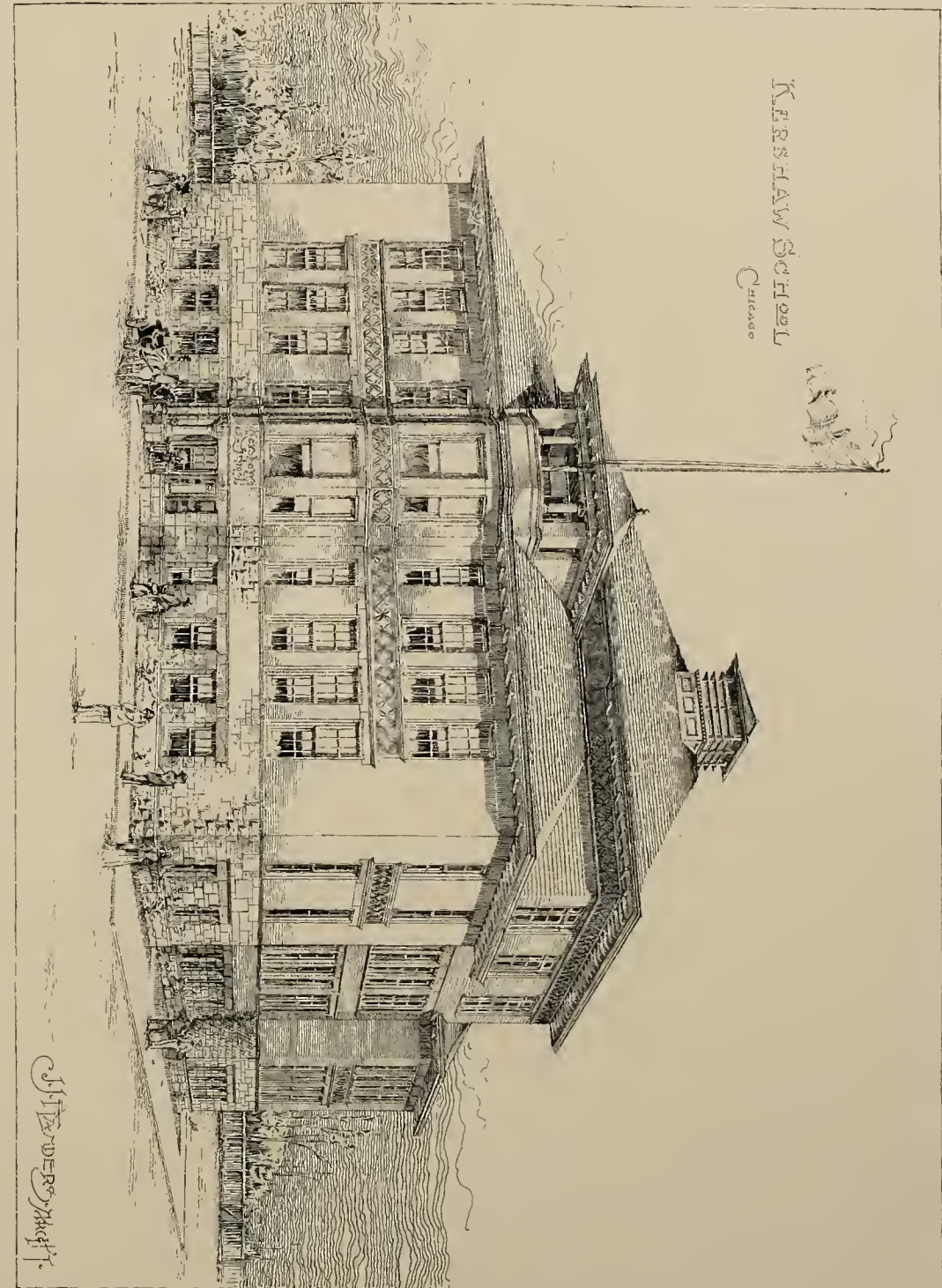


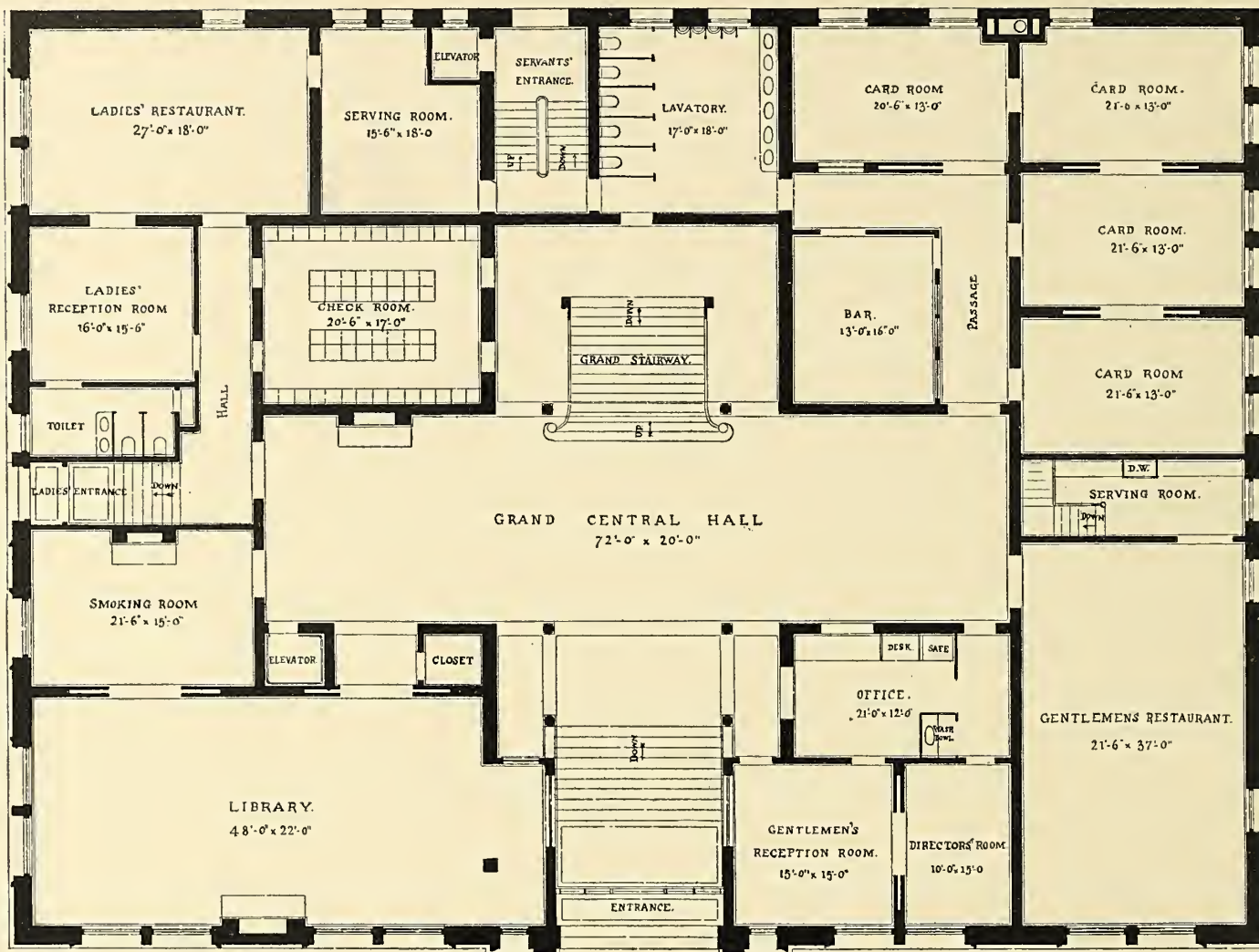
PERSPECTIVE AND PLAN. SECOND PLACE, F. M. GARDEN.



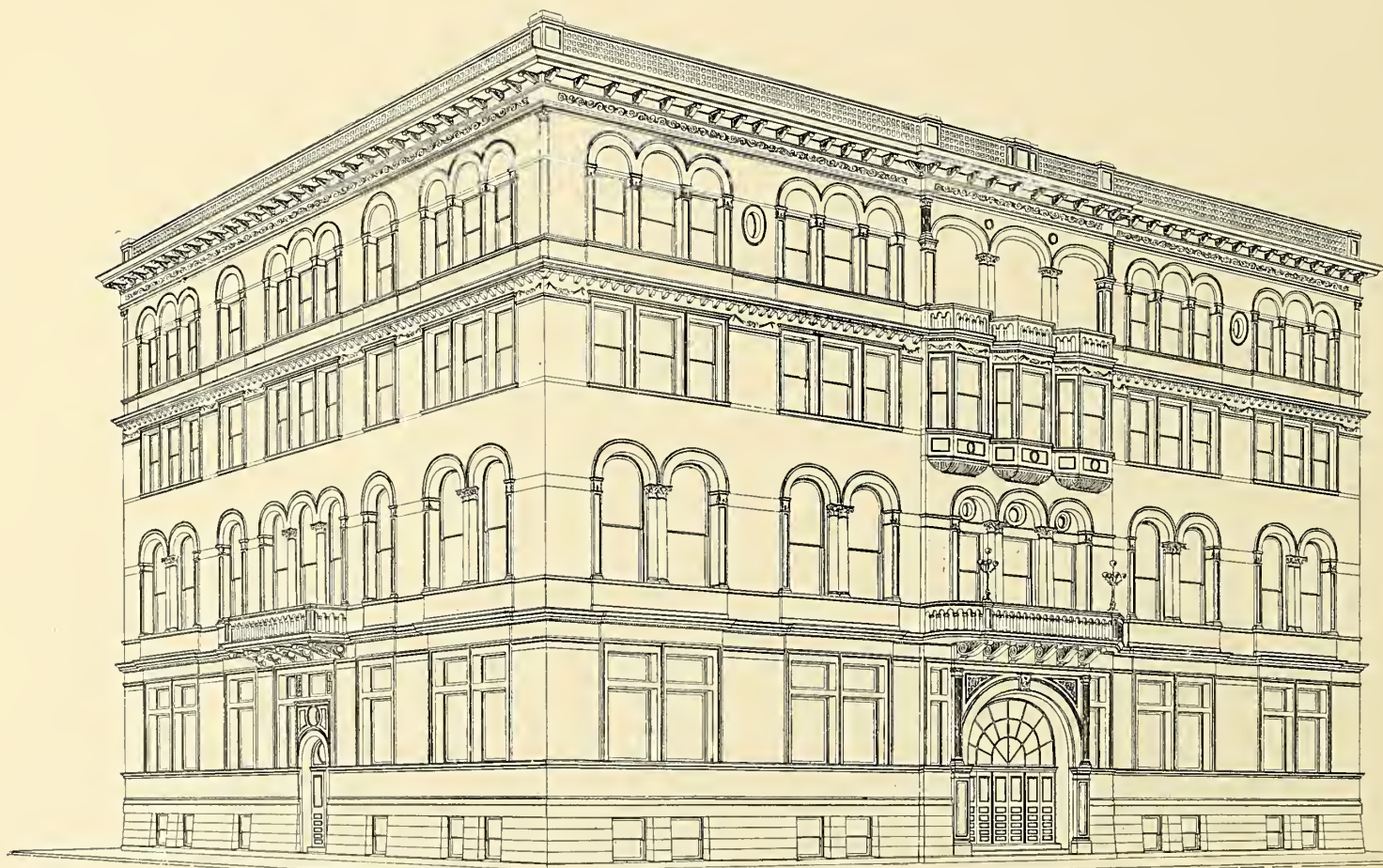
THIRD PLACE, ERNEST F. GUILBERT.

CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION, MEMORIAL MONUMENT TO JOHN WELLBORN ROOT.



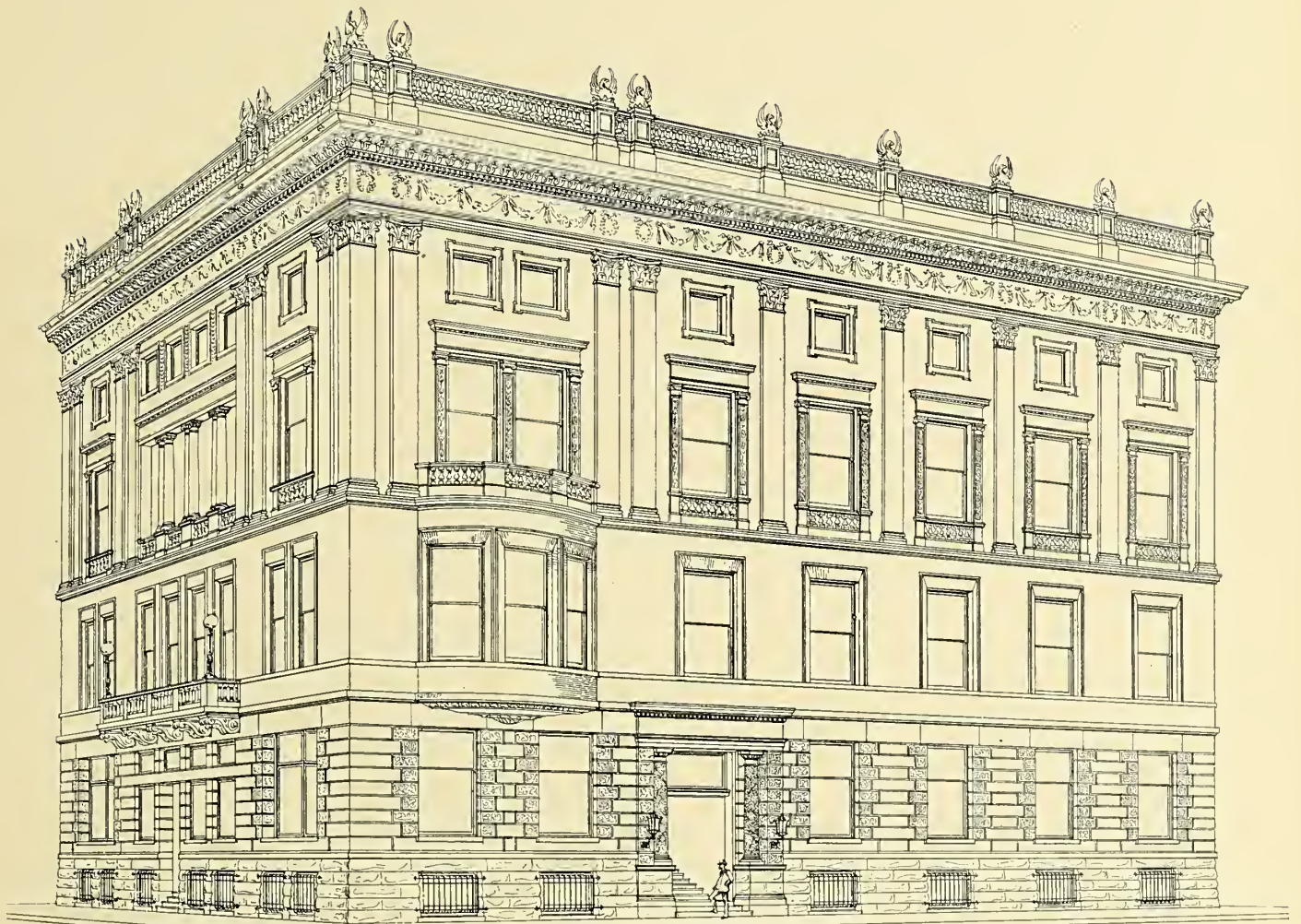


RACE STREET

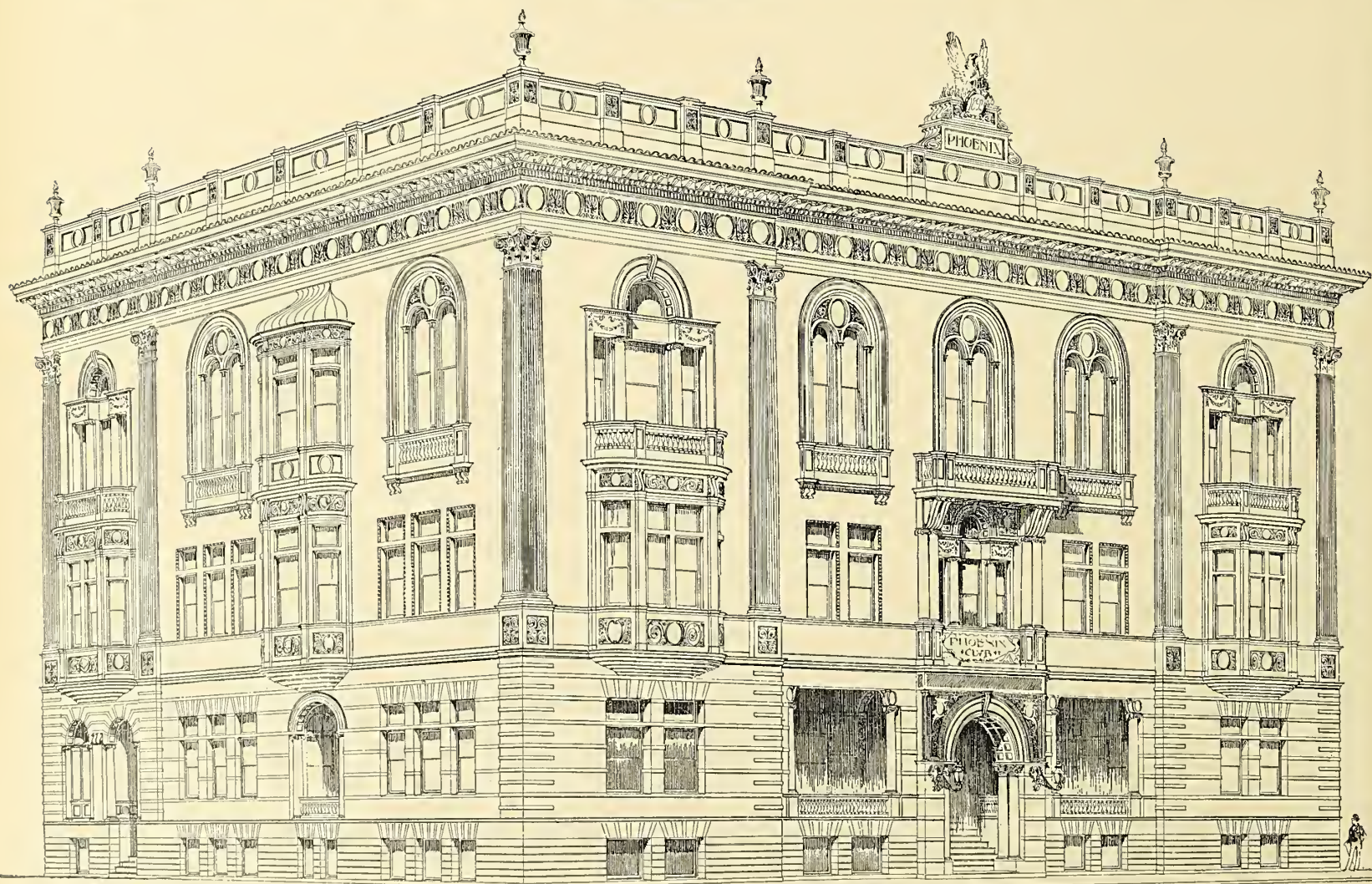
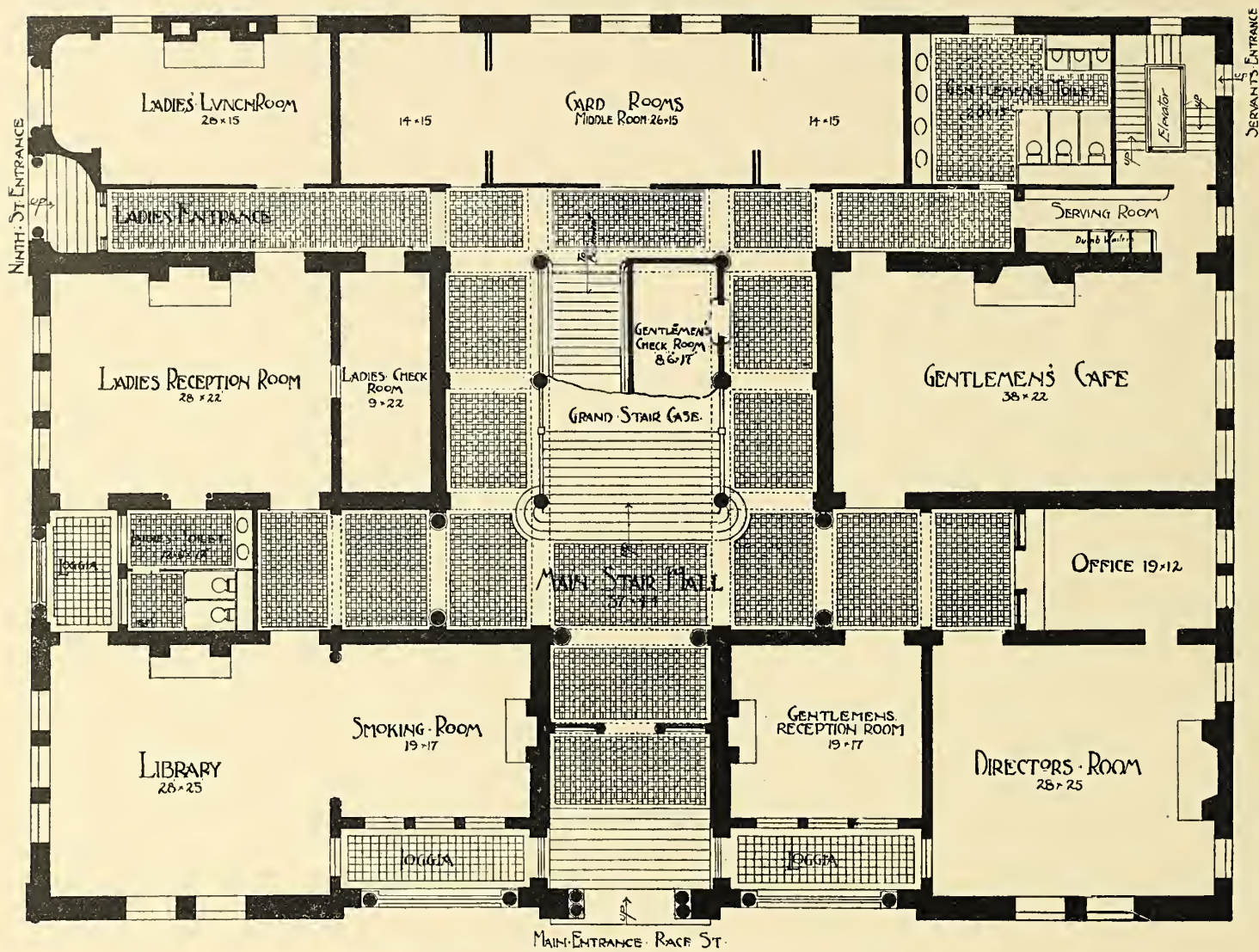


COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.

S. S. GODLEY, ARCHITECT.

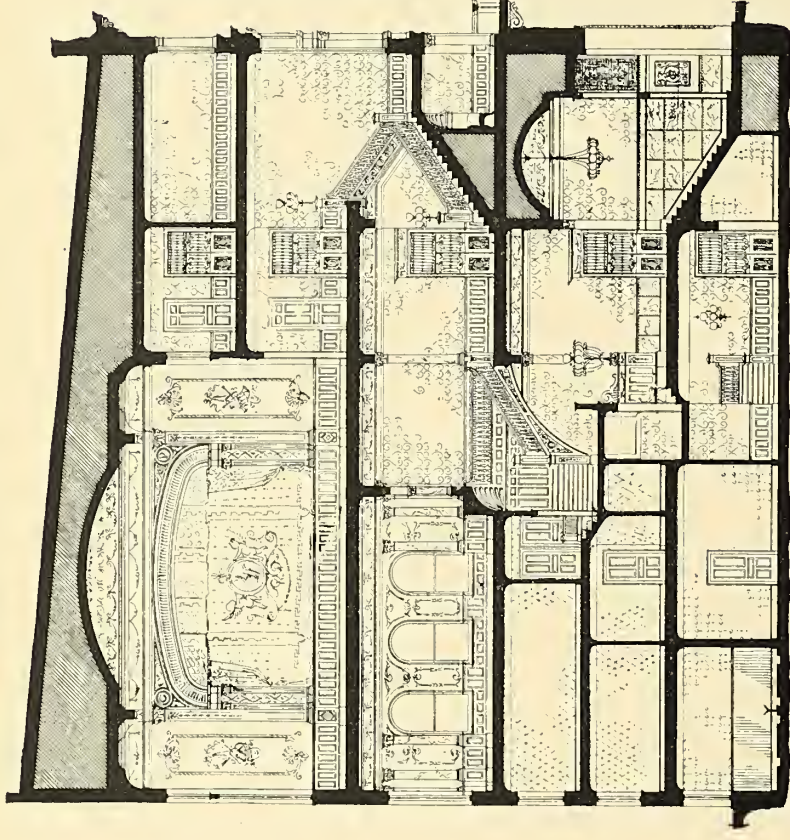


COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.
JAMES W. McLAUGHLIN, ARCHITECT.

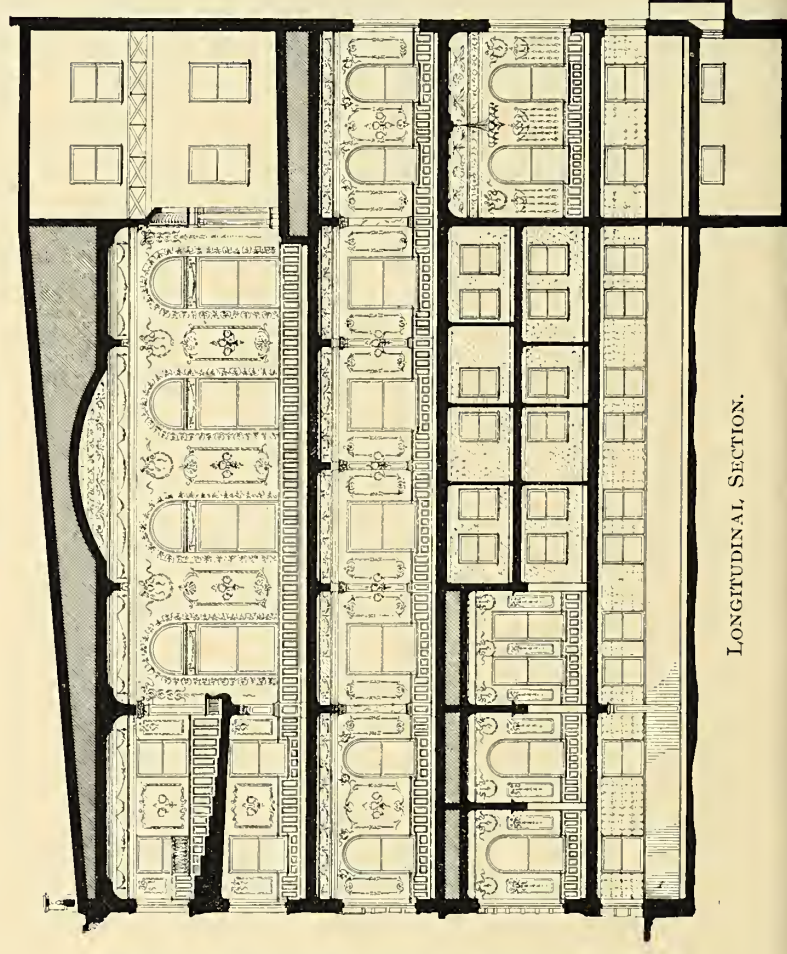


COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.

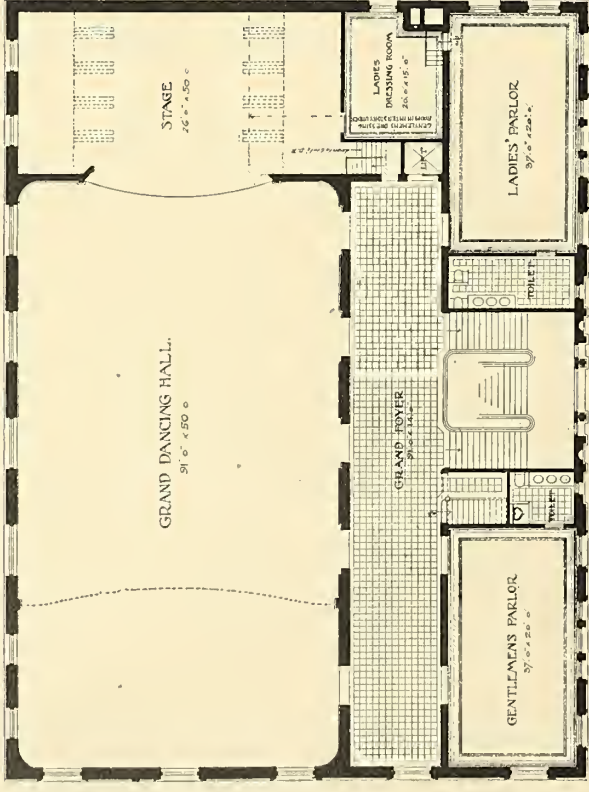
A. O. ELZNER, ARCHITECT.



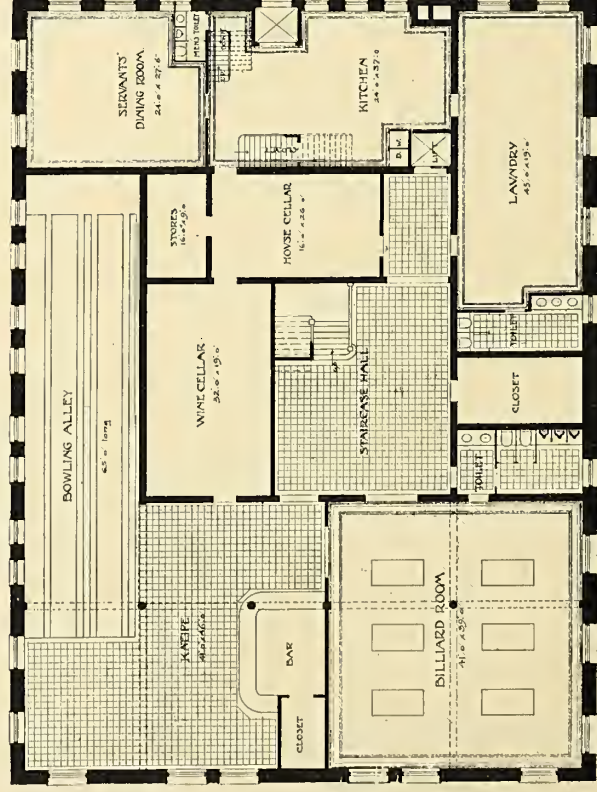
TRANSVERSE SECTION.



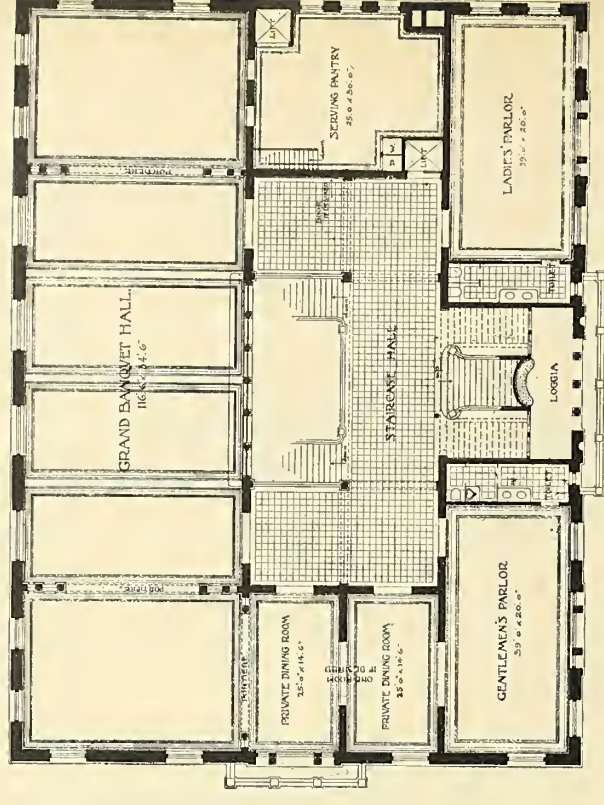
LONGITUDINAL SECTION.



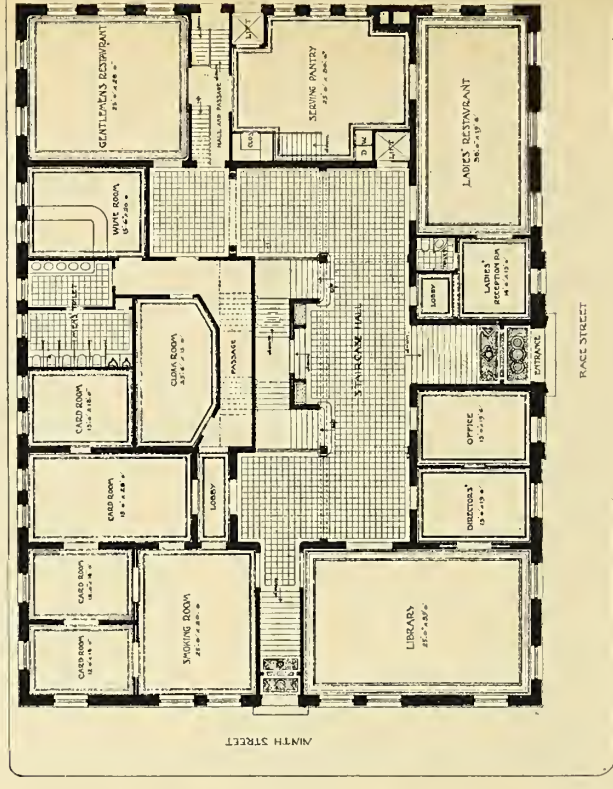
THIRD FLOOR PLAN.



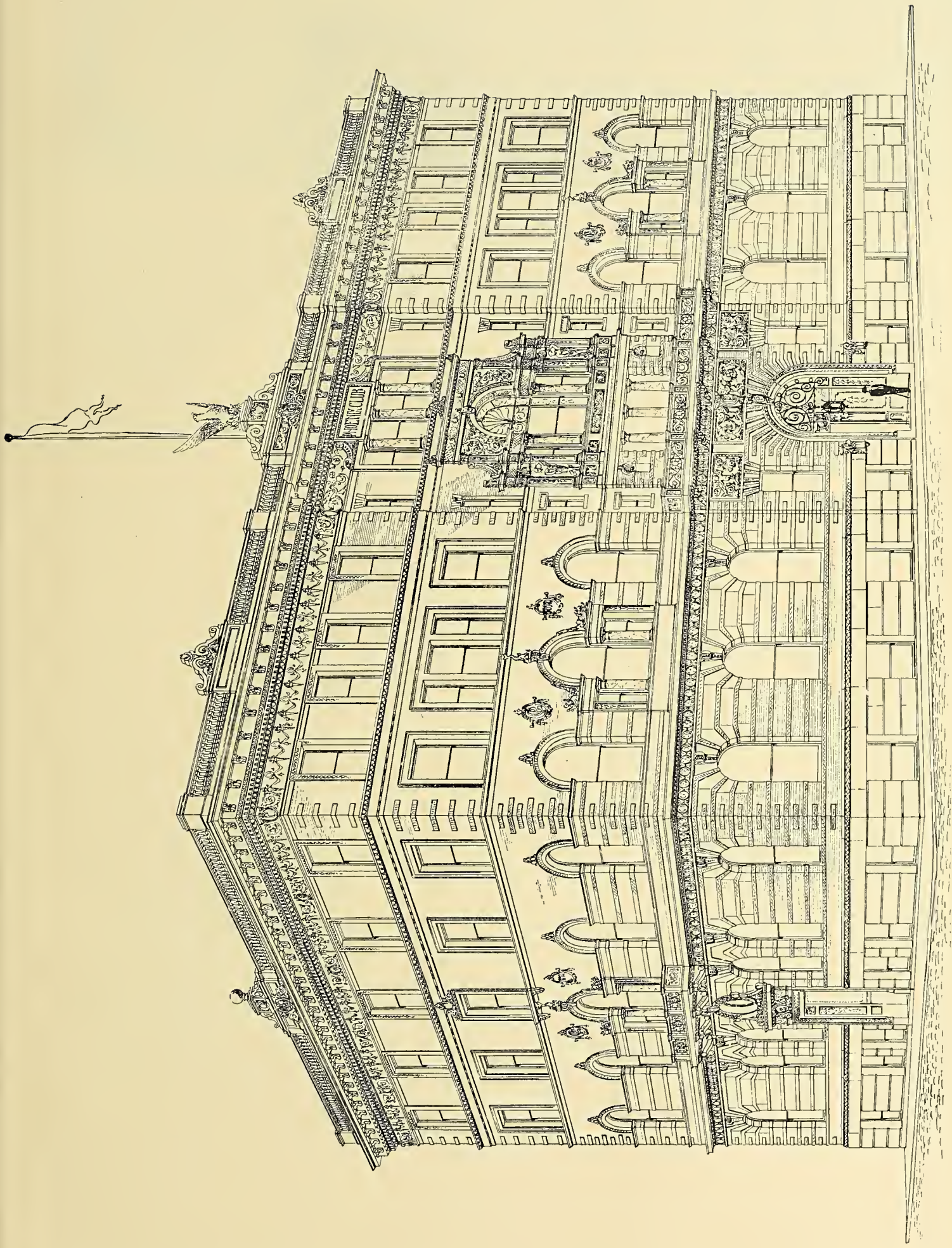
BASEMENT PLAN.



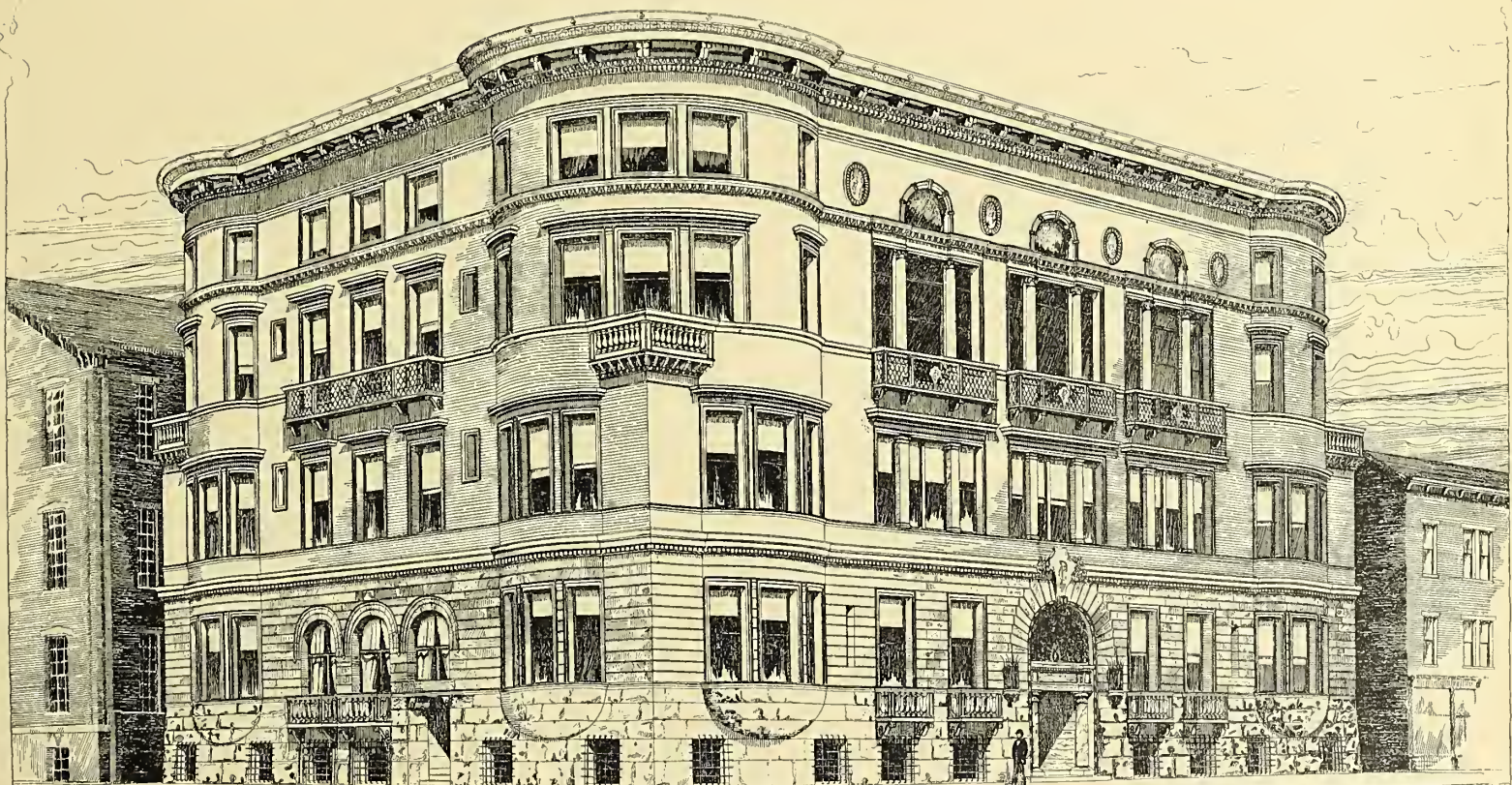
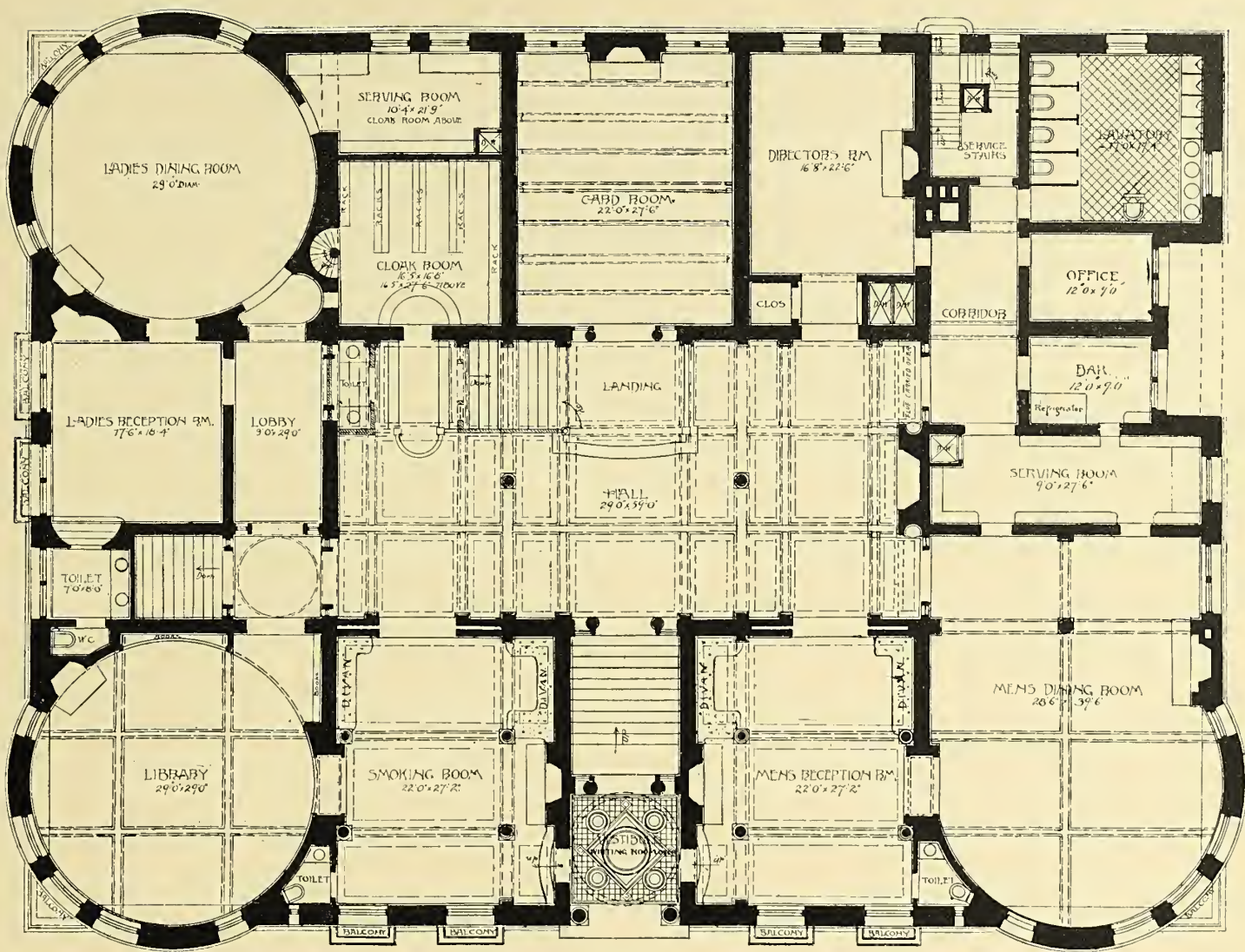
SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



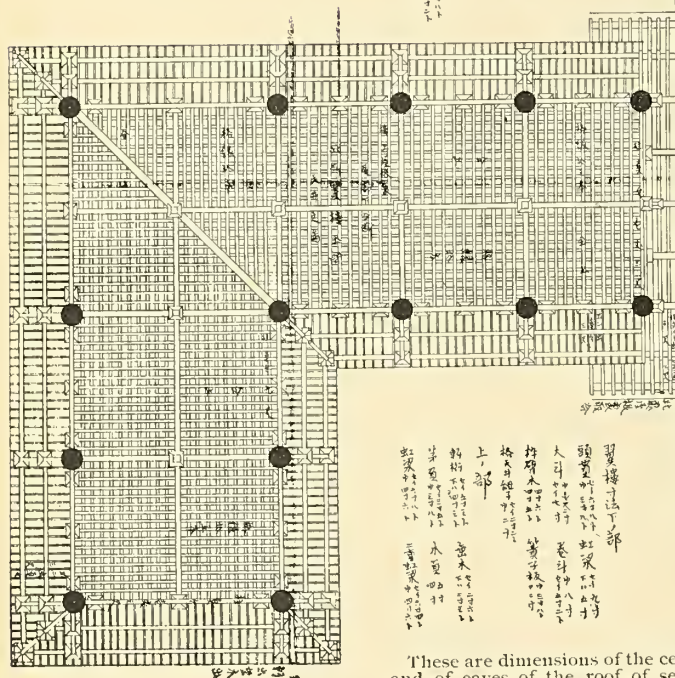
ACCEPTED COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.
SAMUEL HANNAFORD & SONS, ARCHITECTS.



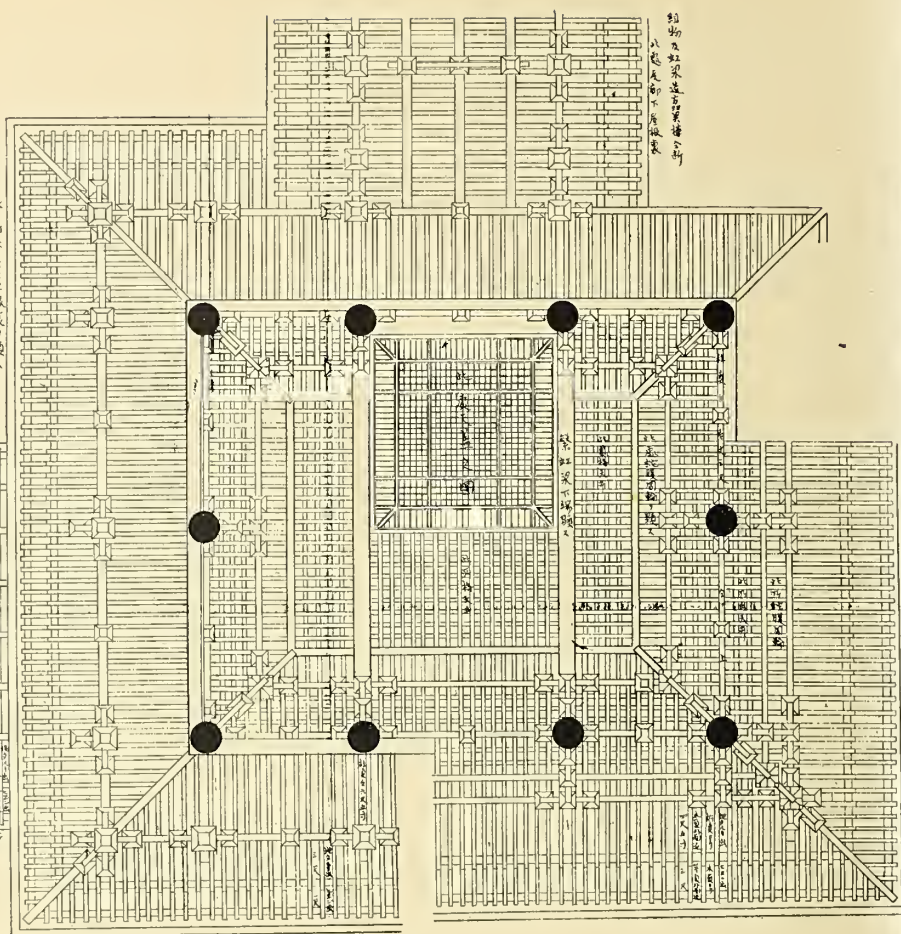
COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.

WILLIAM M. AIKEN AND GEORGE W. RAPP, ASSOCIATE ARCHITECTS.

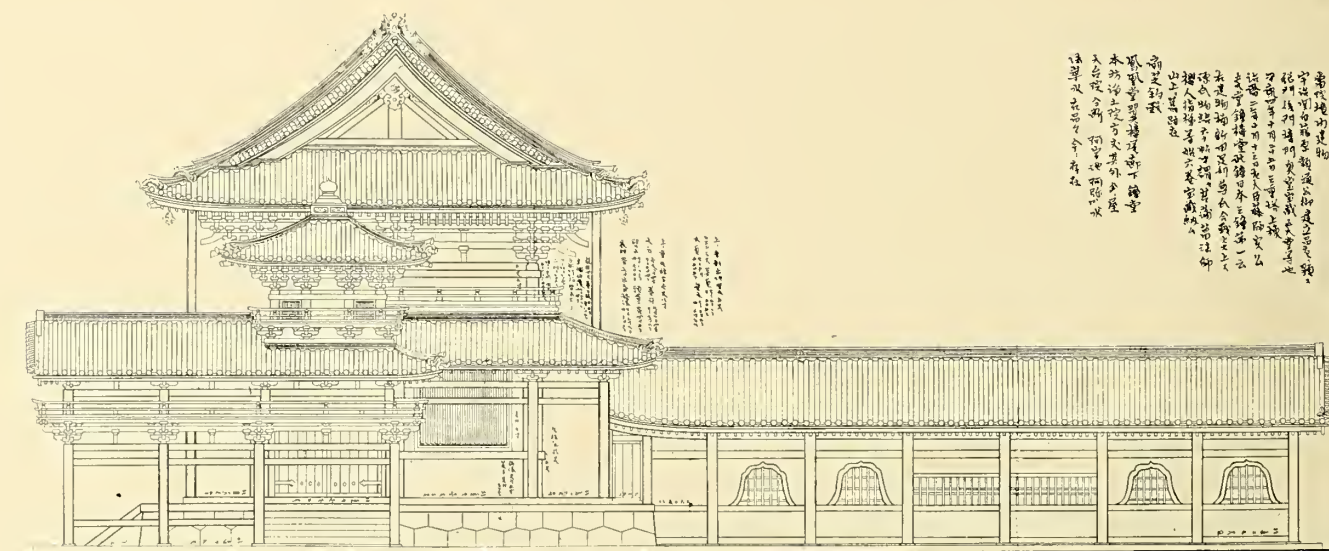
鳳凰堂下重腰壓板柱粧水過裏寸法
 折榫_{中長尺}斗_{中長尺}卷斗_{中長尺}折臂木_{長六寸}
 欂櫨_{長二尺}牙_{長四寸}牙_{長四寸}木_{長四寸}枋_{長六寸}地盤水坑造也



CEILING PLAN. Scale, $\frac{5}{8}$ inch = 3 feet (nearly).

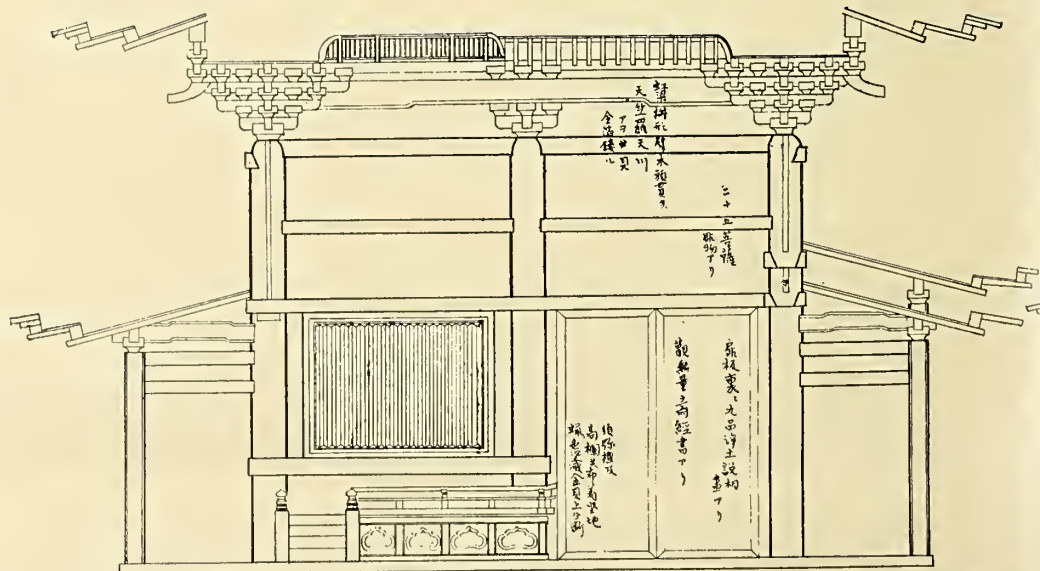


For translation



SIDE ELEVATION.

Scale, $\frac{1}{24}$ inch = fo



SECTION AT E F (see plan).

Scale, $\frac{1}{12}$ inch = 1 ft

平壽院鳳凰堂屋根裏天井五拾分毫木口指圍

山城國久世郡都巽宇治里

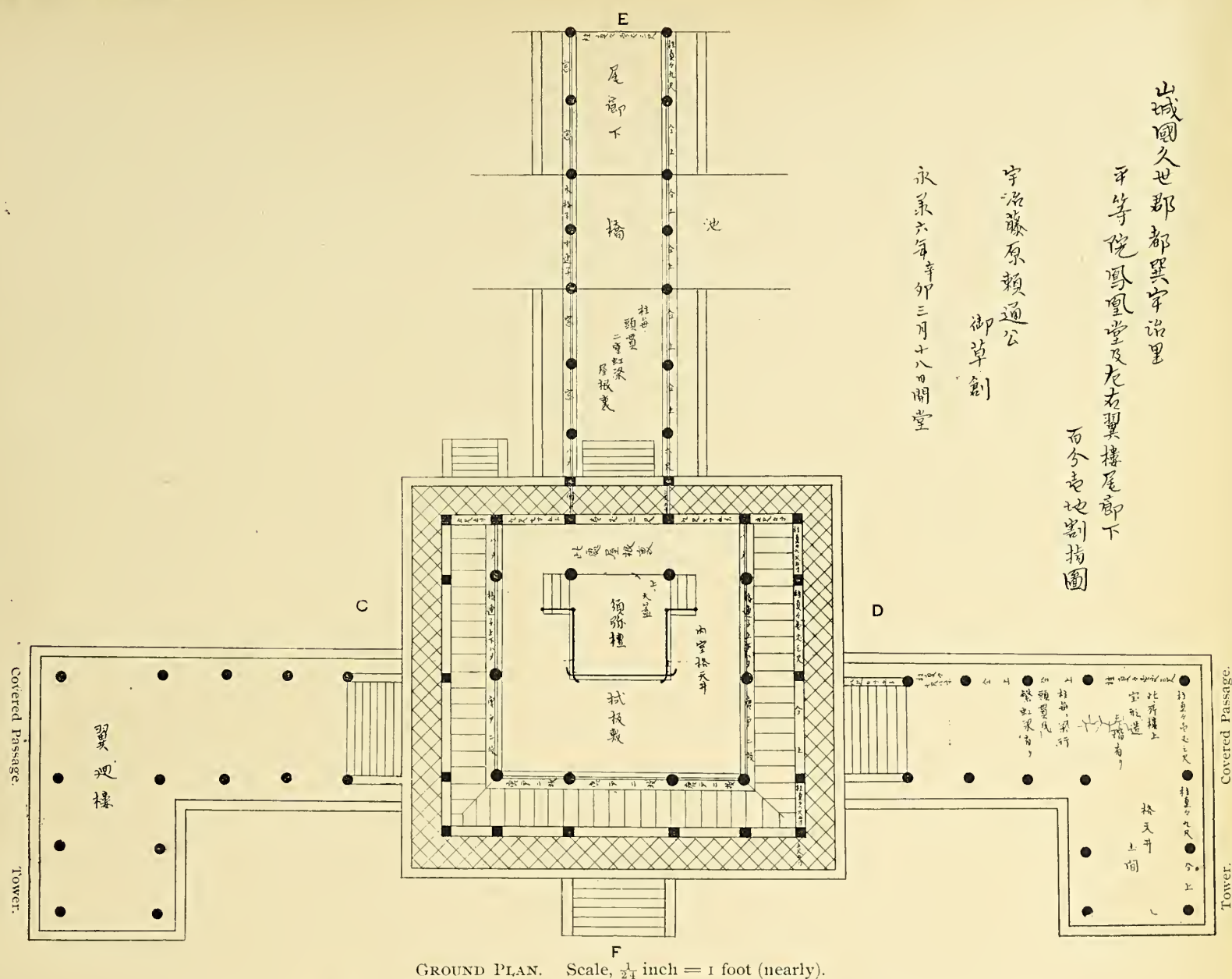
平等院鳳凰堂及左右翼樓尾廊下

百分地割指圖

宇治藤原賴通公

御草創

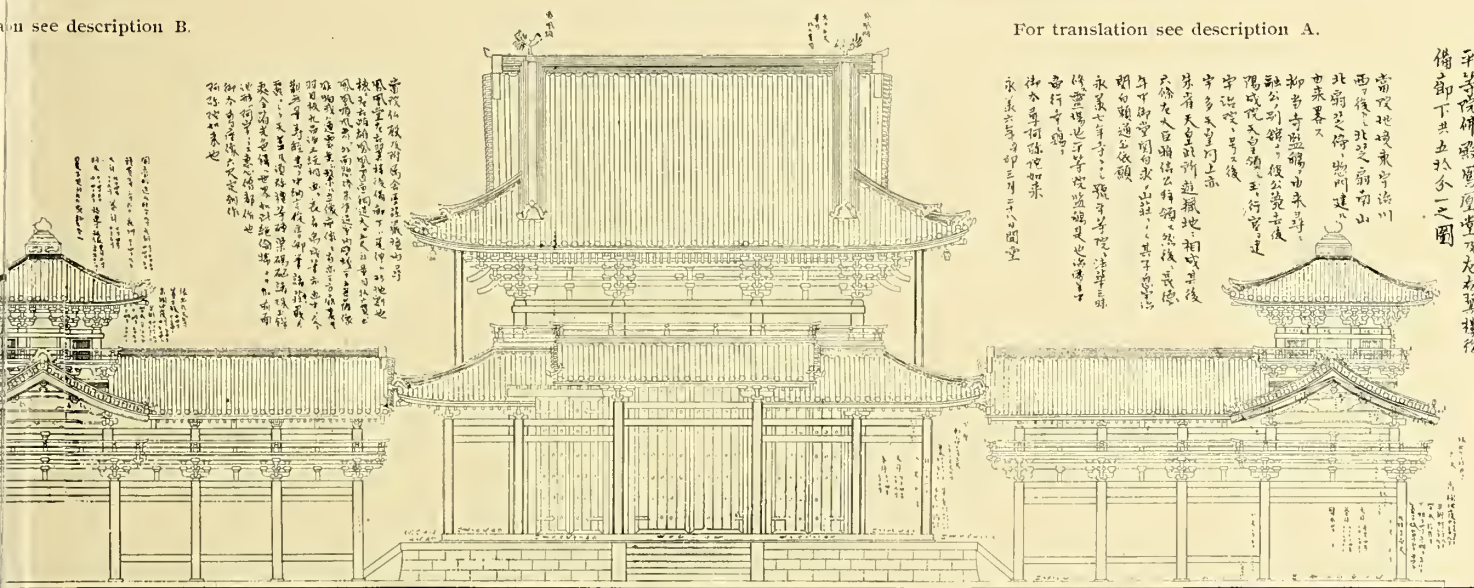
永泰六年辛卯三月十八日開堂



GROUND PLAN. Scale, $\frac{1}{24}$ inch = 1 foot (nearly).

see description B.

For translation see description A.



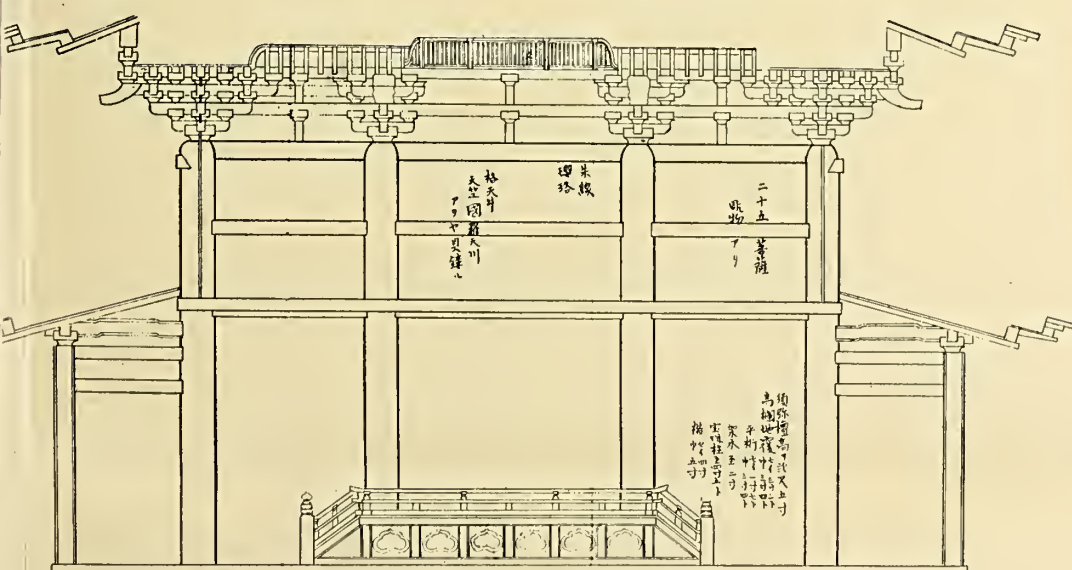
oot (nearly).

FRONT ELEVATION.

山城國久世郡平安城都英治里
平等院佛殿鳳凰堂及左右翼樓後
備節下共五於分一之圖

鳳凰堂御內陣之圖

Translation. Sections of Central Building
of the Hō-ō-do.



1 foot (nearly).

SECTION AT C D (see plan).

CEILING PLAN. Scale, $\frac{5}{8}$ inch = 3 feet (nearly).

lower

For translation see description B.

GROUND PLAN. Scale, $\frac{1}{24}$ inch = 1 foot (nearly).

For translation see description A.

山城國久世郡平安城都賀一守治軍
平等院佛殿鳳凰堂乃左右尊像後
備節下共五於今之園

Translation. Sections of Central Building
of the Hō-ō-do.

鳳凰堂御內陣之圖

SECTION AT E F (see plan).

Scale, $\frac{1}{12}$ inch = 1 foot (nearly).

SECTION AT C D (see plan).

HO-Ō-DO TEMPLE (JAPAN).

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